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HILDA DEANE.

THE MATINEE GIRL



Can you imagine your airy, fairy Matinee Girl writing to you as she sits beside a radiator and is all wrapped in blankets and buffalo robes and suffering from a combination of grip and vaccination?

Even so? The world is a weary, gray place, and there is no joy in living. The sky, looking out from the window where I sit, is cold and blue as the eyes of a wax doll. Birds are circling about in an idiotic way through the ether—ravens, I suppose. If it weren't so cold I should open my casement gently and lean on the window sill and listen to hear them caw.

There is a man in the street below blowing a horn. It may be a four-in-hand going somewhere, or it may be a group of men in scarlet coats and dashing women in riding gowns—unvaccinated women and men without the grip who are galloping off to the meet.

I ask Angostura, who is dusting, to glance out and tell me what it is, and she says it is a man selling fish out of a cart. True—I had forgotten it is Friday. All days are alike to me now!

When I look back to the time when I wasn't vaccinated it seems as though they were all golden days; life was bright and beautiful; the new year was beginning with all things promising.

One day at a Turkish bath I noticed every one had a little shield on her arm. It gave them a smart, rakish sort of look somehow, and you have no idea how difficult it is to have any distinction in a Turkish bath.

People are so painfully alike. There are only two kinds, fat and thin.

Then I went in to see my doctor in a sort of devil-may-care way and asked to be vaccinated. It was exactly the mood some people go off and get married in, thinking only that every one seems to do so and that it is slow to be behind the times.

Since then the harp of life has played out of tune. Every symptom that was ever printed in a green almanac has come this way. Furred tongue, furred voice, furred intellect have transformed your usually buoyant Matinee Girl into a romping ground for germs.

The grip germs and the vaccination microbes have been inventing new games to play among the corpses. There is only one keen thrill of joy in this whole experience, and that is the consciousness that the most distinguished people in New York are all in the same boat.

But mirth must lack its true ring and jests be un merry and cold with all these things taking place in one's midst. And talking of cold, is there anything that compares with the chill that sets in with "the la grippe," as Mr. Dooley calls it.

Imagine sitting with two blankets and a buffalo robe, with one's spine planted against a radiator, a gurgling radiator, and still shivering.

"Angostura," I said politely, "in the old oaken chest in the garret you will find two pairs of guest blankets and a steamer rug. Bring them."

The faithful girl did so. More chills. There was nothing else in the house to put on except the prayer rugs. I had these piled about my feet.

Then my eye caught a Turkish corner. It was simply full of material. "Angostura," I murmured, "please untuck that sheik's robe of spangled wool and the vestment from Hindoostan. How I wish they were fur-lined! Then garner in the Bagdad rug and the Turkish golshky that hangs over the spear. And the dancing girl's dress with the embroidered peacocks. Pile them on. And now if any one should call—I am not at home!"

Reading of the new idea of the play for children at Carnegie Hall seemed to me like the fulfillment of an idea that came during the holidays—the time of peace on earth and good-will to men, and in the shops—Hades!

Those of us who were forced to do some of our buying through those troublous days can well remember the spectacle of tired mothers and fathers and aunts dragging about children through the throng, half crushed in crowds, their very frocks nearly torn off, but their eyes lit with delight as they looked upon the shop window full of toys and the magic candy shops.

And the thought came to me: The hearts of children cry out loudly at Christmas time for the wonders of the world in the shape of fairy lore, toyland and all the magic that goes with the legend of the Christmas saint.

Why should we not have some sort of Christmas play, burlesque, fairy spectacle or extravaganza of some sort, corresponding to the Christmas pantomime of England, that for four or five weeks might be kept going specially for the young people?

So many of the burlesques that have been made out of the old fairy tales—The Babes in the Wood, Jack and the Beanstalk and others—proved that these quaint old legends have a fascination for grown-ups as well as the little ones.

The theatre should have some great Christmas spectacle each year planned to last through the holiday time, when, as it is generally known, there is a depression in the box office receipts at the various houses.

There is a reason for the depression, and

that during these days the children rule the theatre. Their fathers and their mothers and their relatives center their ideas on making the children happy. There is no time then for the ordinary plays dealing with the complications of life.

The holiday theatre planned especially for the children is a sort of winter circus at which you cannot see all the wonders of the story "The Wonderful Toyland" would be a genuine novelty.

Pantomime in England is waited for all year round. It is promised to the children and is a sort of good behavior. It is advertised for Spring and Summer and Autumn until it culminates in December, and there is no holding in the throngs that crowd to peep into the caves and the palaces at the gnomes and the pixies and the princesses and the geni that are all so wonderful in the wonderful minds of children.

Pantomime will yet become one of the arts in which we will do great things here in America. Pilar Morin opened the door that showed us the exquisite fineness of an idea conveyed without the crude medium of words.

We will require far fewer words to express our ideas in the future. Thoughts will travel over invisible wires—the wonders of it all we don't half realize as yet—and then will come the era of pantomime upon the stage.

What a wonderful, thrilling time we shall have then in our theatres! Light, darkness, these two effects will be used in all sorts of ways, color will intoxicate our vision, music will hush us into the spirit land, and we will see our plays without the horrors of English accents, mispronunciation, burrs, and hisps.

As you look back over the plays of the last few seasons and recall some of the most thrilling and effective moments, you will find that the times when the acting was all—and the words nothing—were the most artistic.

Recall the moments when Agnes Booth slowly raised her eyes from a letter in which she suddenly saw proof of Jim the Penman's criminality—there was a pregnant space during which we seemed to stop breathing.

Bring back some memories of The First Born, of Madame Butterfly, the dark scene in Secret Service, the moment in Held by the Enemy, the picture of Tess looking down the road toward the sunset—these were more eloquent than all the shopworn climax speeches that are worked over and worked over again, but are rarely new, for, after all, we only have the incomplete language that we speak to juggle with.

Gillette, I think, of all our dramatists, most appreciates these silences. The climax of his Sherlock Holmes—that cameo picture, showing in the alternate light and shadow, was one of the most eloquent endings (or was it a beginning?) that we have ever seen.

Many years ago I recollect going to see Edwin Booth as Macbeth. It struck me at the time as being a very dull, stupid sort of a play, with the exception of the witches' song and dance.

All but one awful moment of silence—and Booth and Modjeska were playing that night—when across a dark stage Macbeth moved, while his partner awaited his return. The theatre was still as death, the stage was dark, and then through the stillness came the sound of a man's quick breathing—Booth's—and then the whispered words: "I have done the deed. Didst thou not hear a noise?"

But that moment before he spoke it seemed as though we all waited to hear the shriek of the man attacked in his sleep, the cries of the servants—it was a time of extreme dramatic tension—and one of silence.

The attack which the Matinee Girl made upon May Irwin for not choosing to build a woman's apartment house instead of a man's, as it was announced she intended to do, has brought a lot of letters commending the criticism.

A well-known critic once said: "The only way to become noticed in the world of literature is to keep jumping on something all the time. Find fault with everything. Cultivate the sneer. Don't ever drop the attitude of aggression. Even though you can't do anything yourself but find fault with others who are trying, kick, throw mud, object on some ground or other to all endeavor."

The Matinee Girl has never held this to be a truth. She thinks rather that it is a distorted, cheap position to take, but there must be some truth in it.

I am getting patted on the back by girls all over the country for twitting May Irwin about her new bachelor hotel. Women's rights girls and higher educated girls and Expansionists and Adventists and sociologists have become interested. It has created a perfect furore.

One girl writes me on drab paper illustrated on one side by a group of catfish. On the leaf of one of these vegetables or whatever they may be is perched a large white snail, certainly as large as a quarter in size.

She says: "The earnest truths you write are helpful and consoling, and your suggestion proves your good heart. I wish you had the opportunity May Irwin has."

But what is opportunity after all? It's real estate and a cheerful disposition that count!

Just a moment to acknowledge the receipt of a kind note from a confectioner in Urbana, Ohio, who has named a bon-bon after me!

Next to having a violet named after one I can think of nothing sweeter than a bon-bon.

THE MATINEE GIRL.

THE SCHOOL OF PLAYWRITING.

W. T. Price, who is about to establish a school of playwriting in this city, talked yesterday to a Mirror reporter of his ideas and plans in the matter.

"The school is my own venture," said Mr. Price, "and when it is well established, the system of teaching developed and other instructors and specialists added, I have no doubt it will be a factor in American dramatic affairs. Since the publication of my 'Technique of the Drama' I have been constantly occupied in revising and analyzing plays for writers of more or less experience. I have found that correction and suggestion, however detailed, do not sufficiently avail with those who know little or nothing of the principles of playwriting. The establishment of a school has long seemed to me the only solution of the matter of helping those who wish to write plays. The response to the announcement in THE MIRROR furnished immediate proof of the demand of such an institution. It is the first school of the kind to be established anywhere, although it has often been discussed. It starts in with the new century, and I believe it has come to stay, and to outlast my time, and to be of substantial service to the American drama. The dramatist who asserts that playwriting cannot be taught stultifies himself in denying that it is an art. The assumption that he has a heaven-born gift is to me very comical. It is an art and can be taught. The first term of twenty weeks began on Jan. 15, at the studio in the Holland Building.

RECOLLECTIONS OF ROSE EYING.

Dancing Girls in an Egyptian Harem—A Sultan's Delusion.

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One of the most interesting if not the most agreeable experiences that ever came in my way was on an occasion when I witnessed an exhibition of the native dancing girls.

This delectable form of entertainment is one not usually patronized by women and was vouchsafed to me as a special mark of favor extended to me by the mother of the viceroys. She was undoubtedly the reigning feminine power at the Egyptian court; for though the viceroy had at this time four wives, all legitimate according to Mohammedan laws, and a countless train of—shall we say ladies of his household?—his mother was the real power. She it was whom the viceroy consulted on all important questions of foreign or domestic policy.

Her tact and authority kept up a semblance of peace in that vast household, for, while the eunuchs ruled the wives, she ruled the eunuchs. She it was who prepared all the food of which her son partook, always accompanying him on his journeys for this purpose. With this old brown lady, who must have been between seventy and eighty years of age, I had found special favor.

At the time of which I speak there were a number of American women tourists in Cairo; and I was besieged by one and all of them to obtain for them some glimpses of harem life, one merry party of Western girls insisting that they should see an exhibition of dancing girls. My request came first in order. Then there must be time for consideration. Then, after acquiescence had been obtained, a day had to be set when the dancing girls could be obtained, for these damsels are quite as expensive in their way and as exacting and capricious as are other prima donnas.

The powers decided that the affair should come off at the Gezira Palace, the most spacious and magnificent of all the viceroy's twenty-six domiciles. And a general invitation was issued to the wives of the foreign consuls. They were all present except the Duchesse de Montholon, wife of the French consul-general. This lady on this occasion, as always when a public function occurred, was too ill to be present. Though it was an open secret that she, being a Spanish grandee and a rigid Catholic, never presented herself at any of the Egyptian court functions. At the last moment a difficulty arose in our party, several of the ladies being in deep mourning, and it was impossible that they should present themselves in black. To do so was to insult the court.

In this dilemma all sorts of expedients were resorted to. Of course it would have been easy enough for them to meet the difficulty if they had wished to obtain fresh toilettes for the occasion; but this would have entailed heavy expense, and as they were persons of moderate means, and the costumes would have been useless to them afterward, they wished to evade the ruling. But as the difficulties grew their anxiety to attend the function increased in corresponding degree.

At last an expedient was hit upon. The ladies produced from their trunks various shawls, large and small, and pieces of silk from Damascus, and what not else, and with a light and inexpensive skirt here, a showy little home-made bonnet there, and a graceful if somewhat bizarre disposition of these various fabrics, the party presented a highly picturesque and brilliant appearance.

* This word in the East is spelled and pronounced "harem."

The most gorgeous effect was made by the chaperon. Among her possessions was a large crêpe shawl, with a bright, light blue ground, covered at intervals with all sorts of birds and beasts and flowers of gorgeous colors. When this shawl was stretched across her ample shoulders the spectacle was both instructive and inspiring. At last we arrived at the ponderous gate of the Gezira Palace, whose frowning front offered no promise of the scene of beauty that was to burst upon us on entering its portals. When the janissary of the American consulate, gorgeous in fine attire and carrying his silver-tipped staff of office with great gravity and dignity, descended from his official post, the box of the consular carriage, and presented the viceregal invitation, the Egyptian guards presented arms, the trumpets sounded, the drums beat, the gates flew open, and we entered. Beauty, beauty, beauty every where. A bewitching blaze of light and color, gleaming white and rose-colored marble and alabaster, the air filled with perfume of flowers, the song of birds, the cool tinkle of water from a fountain.

After wandering through a maze of this beauty, sometimes a courtyard, sometimes a garden, sometimes a lofty hall, we were ushered into the reception hall. At one end of this magnificent apartment, on a dais, sat enthroned my old brown friend, the viceroy's mother; grouped about her, but not upon the dais, were the viceroy's various wives and favorites and the ladies of the households of his various ministers and officers of the court.

Among the foreign ladies present, conspicuous always for her beauty, was the then Countess of Dudley, now the dowager. This beautiful woman was spending some time in Egypt with her husband, who was then suffering from one of his periodical attacks of hallucination. His especial hallucination at that time was that he was a mouse, and as the noble gentleman was about sixty years old and carried weight for age, he was somewhat unwieldy in his movements, his attempts to retire under chairs or up chimneys to escape from imaginary mauling cats were somewhat embarrassing in general society.

This fair young countess was less than half his age. It was amusing to see the effect upon the untutored savage when her ladyship told the viceregal mother, through an interpreter, that she had left several children at home, the youngest of whom was an infant of a few months old. Arabian women are most devoted mothers.

At last the interminable ceremony of sweets and sherbets and coffee was at an end, and we arrived at the cigarette period. And then the dancing girls were introduced. At first there was a dreamy fascination about the exhibition. The dim light, the soft, smothered tinkle-tinkle and strum-strum of the music, the beauty of the girls, shining as they were with their golden ornaments, and graceful and agile as young fawns. But as the music increased in volume and measure, and the movements of the dancers kept time to this change, and, as the longer they danced the more of them we saw, one's interest changed to languor, the languor to something very like disgust, and when they fell, semi-nude, panting, shapeless heaps upon their rugs, their retirement was accepted with a general sigh of relief.

ROSE EYING.

A Broadhurst Farce in French.

George H. Broadhurst's farce, What Happened to Jones, translated into the French by Maurice Endemann and called Le Bon Pasteur, was presented for the first time in Paris, at the Théâtre Cluny, on Jan. 7.

ERNEST HASKELL



William Norris as the Court Fool in In the Palace of the King.

1990

THE TRUST

These are but a few among many such articles which have been printed during the past week, but they are enough to show the wide extent of the feeling that is growing against the Trust, and the nature of the criticism that the Trust is already winning and notoriously incompetent administration of the affairs of the American theatre provokes.

The opening of a campaign against the Theatrical Trust by the *Chicago Tribune* was briefly noted in last week's Mirror. It was instituted on Friday, Jan. 11, when a broadside was delivered by that potential newspaper in the form of a categorical story of the birth of the Trust, its rapid growth, its arbitrary methods, and its injurious effect upon every department of the American stage. Since the firing of this hot shot the *Tribune* has followed it up with frequent articles exposing the nature and practices of the iniquitous combination.

On Jan. 12 the *Tribune* published a special dispatch from Boston wherein the extent and character of Trust control in that city were described at length. The following extracts constitute the main points of the article in question:

Boston has for a considerable time, almost, in fact, from the day it was organized, felt the grip of the Theatrical Trust, which has control of the three most pretentious theatres in this city, although one house is at open war with the Syndicate.

Rich, Frohman, and Harris, the local members of the Trust, have levers of the Colonial and Hollis theatres and the Boston Museum. It is quite certain, under the circumstances, that Boston has been deprived of seeing some first-class attractions which are now on the road as a result of the Trust but it is equally certain that Boston has seen a considerable number of equally interesting plays and companies which would not have come here had not the Trust been so arbitrary in announcing its rules and regulations, for Boston is pretty well supplied with theatres which are not within the influence of the Trust, and they have been enabled to make selections from a large list of companies the managers of which are against the Trust and Trust methods. There is John B. Schofield, for instance, who controls and directs the affairs of the Tremont Theatre, who is engaged in open war with the Trust and all the Trust influences.

The Trust boycott is working both ways in Boston. The Trust has said that no attraction which plays at an anti-Trust house can ever play in a Trust theatre. Manager Schofield on his part declares that no attraction, regardless of its merits, will be engaged if it appears at a Trust theatre. He has been sticking to the rule, and so far the Trust has had the bad end of the deal in Boston.

In other seasons, before the advent of the Trust, it was not an unusual circumstance for an attraction of the first class to appear early in the season at the Hollis or the Museum, and then to come back later in the year and make a successful run at the Tremont, now classed as an anti-Trust theatre. That seemed to be entirely satisfactory to all the managers in the old days, for they all made money out of the arrangement, but it is at an end now, and the manager of a company who comes to Boston early in the season must decide upon whether he will play at a Trust or the anti-Trust theatre, for he now knows that he cannot play at both.

The Boston and Park theatres, controlled by Eugene Tompkins, are not producing houses in any sense of the word. Mr. Tompkins cannot be said to be in any sense a theatrical manager. He rents his playhouses to either Trust or anti-Trust people at the best terms he can make. Obviously, if the Trust is booking a first-class show in Boston it gives the preference to one of the strictly Trust theatres. Thus indirectly Mr. Tompkins feels the Trust's heavy hand. The same conditions apply at the Columbia.

On the same day the *Tribune* published an editorial on the subject of the Trust, in which it said:

Trusts which control the production and sale of the ordinary articles of commerce are bad enough, though they are a natural outgrowth of the present commercial system. But when what was once called dramatic art passes into the absolute control of a syndicate of business men the situation is repugnant to every principle of artistic growth and against public policy. It may be said that a production is likely to be more finished and historically correct when the actors are relieved of all financial responsibility and are backed by abundant capital. But when the syndicate holds a practical monopoly of the theatres in the more important cities of the country, when it dictates to actors where and when they shall appear, and even presumes to choose their plays for them on a purely box-office basis, it should be sufficiently plain that individual ambition and enterprise, which is the soul of all art, has small chance of recognition. Nor is the present Theatrical Trust satisfied with gathering under its wing a majority of the successful actors and actresses in the country. It is apparently determined to drive those few bold players who refuse to sign its contracts off the stage.

The case of Miss Henrietta Crossman is the latest in point. Miss Crossman, a comparatively obscure actress, made a great success in spite of the Trust. She has just given up several weeks of a highly successful engagement in New York because, according to her own statement, she could no longer stand the petty persecutions of the Trust and its agents. Circumstances lend the color of truth to Miss Crossman's charges. Some strong influence must have been exerted to force her to give up an engagement which was one of the most profitable of the season in the metropolis.

The experience of Mrs. Fiske with the Trust has been similar. Fortunately she is an actress of commanding ability and equal courage. Up to the present time she has been able to defy the Trust magnates and pursue the successful tenor of her way. But players like Mrs. Fiske are rare. Most of those who stand with her in the first class in ability have given themselves into the hands of the Trust.

On Saturday last the *Tribune* reproduced from *Life*, of this city, a cartoon by W. H. Walker, which graphically portrays the present-day situation of the drama. It is entitled "The American Stage in the Role of the Lion's Bride," and it is adapted very happily from a well-known painting. The American Stage, personified by the prostrate and disheveled figure of a woman, lies in the clutches of a gigantic lion, the features of whose face are strongly Semitic. Outside the bars of the lion's cage stands Uncle Sam, cooking a glib. The picture is complete, and it gives a wonderfully vivid and dramatic presentation in allegorical suggestion of the deplorable state of the contemporary theatre. In the same issue the following also appeared:

At the *Tribune's* request Mrs. Fiske has made an exception to the rule by which she refrains from commenting on the Theatrical Trust. Telegraphing from Salt Lake City, she has stated her position in a manner which shows she holds the Trust in contempt instead of in fear. For the players who once were her allies she has a re-

under which will doubtless appeal to them, and to the easy-going public she gives the intimation that she is faithful in the business virtues of the Trust is misplaced. "I have for several years," she says, "preserved silence on the subject of the Theatrical Trust, having, I believe, departed from that rule upon but one occasion. I am aware that the persons composing the Trust have, with characteristic ignorance and vulgarity, endeavored to give the impression that I have sought notoriety in the position of freedom from Trust dictation. A number of the newspapers controlled by the Trust have recently reported that I am in the habit of making speeches upon the stage in denunciation of that organization. These reports are dishonest. I have never made a speech upon the stage which referred in the slightest way to the Theatrical Trust."

"There are sincere and thoughtful men who approve in some respects the existence of the Theatrical Trust, and who are honest in their belief that the Trust has accomplished a certain order in the business department of the theatre, however it may have failed to enhance the art of the stage. Of these well-meaning men I can safely say that they are not thoroughly informed as to the inner workings of the Trust, and that they do not speak with the authority of complete understanding."

"I have invariably been silent with regard to my most abhorrent personal experiences with the Trust and with those New York newspapers which are devoted exclusively to the interests of the Trust. The revelation of my knowledge of the low and vulgar acts of the organization would be infinitely distasteful to me."

Three years ago our most distinguished actors denounced the Trust as a menace to the theatre in America. One of these actors expressed his belief that the Trust was inimical to all that was best and foremost in the theatre. Another declared that whosoever would associate himself in any way with the Theatrical Trust or aid in its support revealed himself a traitor to dramatic art and to his fellow-players. I felt the truth of these assertions at the time of their utterance, and I feel it no less to-day."

"What and Who the Theatrical Trust Has Done," is the title of the following interesting contribution to this subject by the *Atlanta Journal*:

In the hands of the Trust to-day the manager is a puppet. He is backed up to a corner and made to hold his breath with great gusto every time a crumb falls from the table of the rich man. And these crumbs are few and far between; it may be said truthfully, therefore, that the life of the manager is not a happy one. Every year the crumbs that fall grow beautifully less under the wise and benign government of the tender-hearted Trust.

What has the Trust done?

Recently there went the rounds of the Southern press a discussion and protest aimed at the mediocrity of the plays and players which the Trust has allowed to honor the South with visits this year. Managers have been toasted and roasted to a turn for their failure to give the South something really worth while dramatically; and the managers have just about as much to do with what they give the public as the callow page of the Senate has to do with enacting its laws. Criticism of them for the paucity of worthy material is like criticism of the doorkeeper of the White House for the Administration's foreign policy.

Possibly in no Southern city has the drought been felt more than in Atlanta. Save what might be counted on the fingers of a one-armed man, there have been no attractions of merit in Atlanta this season. Good plays have been miserably played here at times, and miserable plays in rare instances well played. Witness *Self and Lady*, jammed into Atlanta with *Charles Frohman's* comedians because it was a failure in New York. In that instance Atlanta got the players without the play. If *Self and Lady* had been a New York success Atlanta would have been lucky to see it at all within two or three years, and Atlanta never would have seen that gorgeous lot of comedy talent, Mr. Frohman's comedians.

Who is to blame for the lack of good attractions here?

Certainly not the DeGives, who control the dramatic situation in Atlanta and hold the key to the South. It is to their interest to bring the best here, but it is not to the interest of the Trust, therefore, the best doesn't come. Every attraction that pretends to be first-class is booked for them in New York by the blessed Trust, and they have to take the crumbs that fall. If they do not take the crumbs that fall and give proper thanks they will not get anything; if they dared to book an anti-Trust attraction they would be practically black-listed. That's the power of the Trust.

Theatrical affairs in Atlanta have been conducted by the DeGives in an admirable fashion as far as lay in their power. Their power is practically nil. Therefore, Atlantians have few shows of the first-class, and from one of the best play towns in the South it has degenerated into one of the worst. Citizens here have taste and discretion, dramatically, and they are suspicious of everything that they do not know. In scores of cases, therefore, they keep out of the theatre entirely until some standard attraction appears.

What will be the result? There is no telling. The squeeze policy of the Trust is in no danger of abating; it is too profitable; therefore, there is no relief in sight for the players. As long as the Trust exists the patrons of the drama must take what comes or nothing.

"If you don't like it," says the Trust, "you can lump it."

That is the Trust. That is its power. Lower salaries, cheaper shows and the public has to take them. Indirectly one is reminded of an old minstrel joke, popular years ago.

"What is the equator?"

"An imaginary line around the earth."

"Who put it there?"

"Great Britain."

The Most of the Evil in the Trust.

THE MIRROR long ago pointed out the chief cause, outside of the speculator's impulse to buy things of tried value in the foreign market, why the American stage during the past five years has been cursed with obscenity and vulgarity, most of which also was imported. That cause was the natural instinct of the persons that control the theatre. Nothing but violent protests from the newspapers of the country—protests that awoke the public to the demoralizing effects of the fifth that had been unloaded upon the stage and killed "patronage"—brought the managers responsible for stage obscenity to their senses and served in a measure to shut out of the first-class theatres this species of "entertainment," although some managers still persist in foisting it. But another phase of Trust domination is the reign of mediocrity, the causes of which are newly stated in the following from the *Sacramento Bee*:

The reign of flippancy is nowhere more dominant than in the alleged theatrical criticism which is so much in evidence in the big dailies of the country. It is seldom that one can read a really genuine dramatic criticism nowadays—a criticism that is thoughtful, scholarly, discriminating, intelligent and intellectual. The best in the drama is worthy the best thought and the most careful and conscientious treatment by the critic. But how seldom is it accorded it? How often conscientious effort and skilled and intelligent acting have met with nothing but sneers from the "Alan Dules" of the metropolitan dailies, while some notorious beauty, who tries to make up in the splendor of her legs for her woeful deficiency in brains, is accorded column after column of flattering perisage. The root of this evil lies in the Trust. There is a Theatrical Trust, as there is a Whiskey Trust and an Oil Trust. Three or four men control the the-

tres of the United States, and they not only say who shall and who shall not act therein, but they own the dramatic columns of papers in all the great cities. This is notorious in New York, where some of the best efforts of really competent actors and actresses have been shamefully sneered at by the box-office critics, and incompetency has been placed upon a pedestal and crowned with the laurel. Genius is forced to take a back seat if genius in any way interferes with the coldly commercial schemes of this Theatrical Trust, the owners of which are no more fitted to pass judgment upon a beautiful drama or a great piece of acting than "Uncle Sam" would be to find a treatise upon the hidden meanings of Hamlet. The drama to them is no more than so much cordwood. Their aim is to buy the cheapest and sell the dearest. If a man or a woman is becoming too strong to suit them, they immediately relegate that party to the rear, and force some one else to the front.

A United and Selfish Policy.

It will be remembered that in the review of the drama of the century published in the *New York Tribune* recently, William Winter arraigned the Theatrical Trust as "a sordid and ruthless tyranny," and held its corner-grocery method responsible for most of the evils with which the theatre to-day is afflicted. That this opinion is general was shown by the republication of Mr. Winter's arraignment in many of the best newspapers of the country. In the review of the theatre during the century in the *New York Evening Post*, published on Jan. 12, a similar opinion was expressed, as follows:

There is not, indeed, much hope just now for native talent. The speculators who, during the last few years, have acquired control of all our theatres are disposed to look upon it. It is seldom, indeed, that they will incur any monetary risk in encouraging it, except in the adaptation of lead French farces—which have replaced the French emotional drama of twenty years back—and popular novelties of the moment. Having exterminated the schools of native actors, and crushed the aspirations of native authors by their blind and selfish policy, first in the star system and more recently in the syndicate scheme which has grown out of it, with all the attendant evils of long runs and an inequitable division of profits, they now have no other resource than to import both plays and players from the war plays in Western melodrama and in occasional pieces such as *Barbara Frietchie* or *Peter Stuyvesant*. There is distinctive American nationality, but more and more the leading theatres are abandoned to the alien actor and the alien playwright. In all other branches of art—in painting, sculpture and architecture, in music and literature—American genius has challenged admiration by its originality and vigor, by its rapid and constant progress. Only in the American theatre is the foreigner supreme.

Time for a Public Awakening.

The spirit of the growing protest from the public is reflected in the following editorial from the *Sioux City, Ia., Journal*:

The Theatrical Trust has been growing in power for several seasons, originating in New York, it has steadily extended its scope to all the larger cities of the United States. The Trust gets its power primarily from the control of theatres. Once it had secured control over a number of the leading playhouses the advantages of an alliance were presented to other theatrical managers, and eventually a gigantic machine was built up, including a large majority of the best theatres in all parts of the United States. With the theatres in its power, the Trust is enabled to dictate terms to the theatrical companies. A failure to meet its terms results in a refusal to open any of the Trust houses to the recalcitrant manager. To a company planning an extensive tour it has become almost an absolute necessity to "stand in" with the Trust. The "standing in" process has become increasingly more difficult as the Trust's power has increased. It is a matter of common complaint that the Trust demands a large share of the profits of successful productions in return for the privilege of "booking" through the Trust circuits. In many instances the Trust has obtained absolute control of the more successful productions, greatly to the detriment of the actors' salaries and the quality of the presentations.

The Theatrical Trust is a most mischievous one. It has the public at its mercy as well as the actors. It is enabled to dictate what prices theatres must pay, and what attractions they shall have the privilege of paying to see during the year. To a large extent it has the power of determining what plays shall succeed and what shall be denominated as failures. Its whole tendency is to smother the artistic side of the drama and make dollars and cents the only desideratum.

It probably will not be denied, in view of the present industrial tendencies, that a centralized business management of theatrical affairs might work to the advantage of all concerned, if the powers of the Trust were used wisely and the interest of the entire profession and the public at heart. Certainly this is not the case with the present combination, whose only purpose seems to be to line the pockets of the clique which holds the reins. It would seem to be only a matter of time until the Trust has been taught a severe lesson in condemnation of its methods. The Trust is not dealing in a commodity which the public cannot do without. The good will of the patrons of the drama is indispensable to permanent success in the theatrical business. An institution which tries to bring to financial ruin the actors who are most likely to remain long in the favor of the public. There is a vast amount of anti-Trust feeling which is seeking a practical outlet. When the public has awakened to the fact that a little clique in New York is endeavoring to direct the whole course of dramatic development with only its own profit in view the Trust theatre and the Trust attraction will be likely to receive practical evidence of the lack of popular sympathy. There is reason to believe that the time for this awakening is not far distant.

The Trust Should Be "Eliminated."

The Louisville, Col., Democrat in an editorial thus aggressively expresses opinions held by many:

Before Mrs. Fiske could appear on a Denver stage her agent had to enter court and fight the Theatrical Trust of New York, which controls the leading theatres in the country. As it is, she will have to play in a third-rate place and be thankful.

Henrietta Crossman had to close a theatre and dismiss the audience in New York because of the Theatrical Trust. She secured a lease of the place contrary to the wishes of the syndicate that almost absolutely controls the drama in this great and presumably free republic.

Mrs. Fiske is a clever actress, in many respects without an equal on the English speaking stage. There are many thousands who would be glad to see and hear her who are barred the gates. She refuses to make terms with the greedy and selfish organization of men who look upon the stage and the drama as a grocer does on his sugar. The other victim of the Trust, who has gained some prominence, is above the average.

A Trust in commercial affairs may have some advantages, but there are few who will claim that a Trust in art, or what purports to be art, has any advantage, especially when the sole object of the Trust is to make money by the degradation of the stage to a mere money making institution, where the box receipts and the expenses behind the scenes are the only considerations.

The Trust makes no pretence of benefiting the drama, but it practices on questionable plays to such an extent that it is not good for young people to visit the majority of theatres where the Trust is in full control. The man who wrote that "art is long and life is short" had no conception of a Theatrical Trust. Art is short and the bank account long in these days. What the

Trust engages in a prolonged struggle to prevent the ablest actresses on the English speaking stage from giving performances it should be eliminated.

A Generalized Sizing.

The *Pecora Star* in an editorial follows current comment as below:

The *Chicago Tribune* devotes four columns to exposing the tricks of the Theatrical Trust. It seems that six people, Klaw, Erlanger, Hayman, Frohman, Nixon, and Zimmerman, control fifty-six of the leading theatres in the country. They have organized a ring that dictates terms to the actors and actresses and leading companies with an absolutely iron grip upon the business of the country. A star that refuses to submit to the dictation of the Trust is simply shunted out of their circuit and can play at none of their houses. It is a singular thing how this season of prosperity has seen the growth of these fungi. The old simile of "mushrooms on a dewy morning" is nothing compared to the way in which monopolies have been organized in every department of human effort. In old times these were supposed to be the creation of the king. The uncrowned king of the present century is aggregated wealth, but it seems to be fully as despotic and much more powerful than the old potentate, who was created by the arms and blessed by the church. The present monarch is created by money and is damned by everybody. The stage has always been the first to scent danger to the public and to protest for liberty. It was the first to break away from the domination of clericalism. It was the first to raise the protest against human slavery. It is always sympathetic for the weak. It is a little singular that it now should fall hopelessly into the clutch of this modern octopus and should be itself an example of a complete surrender to remorseless greed.

A Simple "Hold-Up."

Newspapers in the West are particularly aggressive against the Trust, and for cause, as inferior attractions are foisted upon them regularly. The following is an editorial from the *Cedar Rapids, Ia., Republican*:

The Theatrical Trust also is being hard hit. It cannot be too hard hit. The tendency of this Trust has been not the development of art, but the enrichment of the stockholders in the Trust. A few sharp managers gained control of leading theatres in the big cities and then gradually extended their influence into the smaller cities. The extension of this influence was comparatively easy. For instance, they could go to a manager of a theatre and inform him that unless he joined the Trust they would withhold the attractions of which they had the booking. At the same time they would go to actors and inform them that unless they joined the Trust they would not play in any of the theatres under the control of the Trust. The manager who put him self in the power of the Trust agreed to pay in the neighborhood of five per cent. of the gross receipts to the octopus, and for what? It has been a simple hold-up. It is to the cut and dried, mercenary methods of the Trust that the present theatrical indifference is largely due. All individual efforts, both of actors and playwrights, have been stifled.

One of the Good Subjects.

This is from the *Record*, of Denton, Texas, a State absolutely at the mercy of the Trust:

The Theatrical Trust is one of the latest in the "Trust" line and promises to be one of the most iniquitous. Its promoters, principally five men in New York and Philadelphia, are seeking the control of every playhouse in the country, thereby forcing all of the dramatic profession to knuckle to their demands, outrageous though they may be.

OBITUARY.

Mrs. A. Sumner Merick (Edw. Thompson) died at her home, Ponkapog, Mass., recently. Her stage debut was made in 1828, and she was the manager of John T. Ford at his Grand Opera House, Baltimore, Md., with Genevieve Ward, in June, 1830. She was one of the original "comics" in Mr. Ford's production of *Pinocchio* in Philadelphia, when Henrietta Fiske was Butterfield, Belle Archer was H. B. and Frank Pearson was Nick Knickerbocker. Born in North Carolina, most of her life was spent in Baltimore, where she was educated at the Convent of Notre Dame. After her operatic debut she toured in Charles E. Ford's companies and then became leading woman with John Sleeper Clarke, with whom she appeared at the Haymarket Theatre, London. Later she was a member of the Boston Museum Stock company and still later toured this country as leading woman with Edwin Booth. Then she married a Boston lawyer, and retired from the stage, to which she never returned. Her husband and two daughters survive.

Frank David died at the Massachusetts General Hospital, Boston, on Jan. 16. Born in the West, he is said to have begun his professional career in the orchestra of the St. Louis Grand Opera House. His New York debut was made in *The Maid of Beloeville*, at the Star Theatre, on June 24, 1886. At the same theatre, on May 16, 1887, he was seen as Ramon in *The Forsyth*, and on Oct. 17, 1887, as the leading comedy roles of *The Corsair*, at the Bijou. On April 22, 1889, he played *Ramblon*, in *Duett*, at the Standard, and on Feb. 18, 1890, scored perhaps his greatest success as the Duke of Plaza-Toro in *The Gondoliers* at Palmer's. He was associated as Tonawanda R. Sudden in *Our Grub Bag*, at the New Park, on March 21, 1892, and as Tartarin in *The Algerian*, at the Garden, on Oct. 26, 1893. Since then his time had been spent in touring companies and in composing music. Last year he was associated for a time with the music publishing firm of Shapiro, Bernstein and Von Tilzer, and at the time of his death was stage manager with My Lady.

Mrs. Harriet Graham died at her home, Brooklyn, on Jan. 15, of bronchitis. Born in Limerick, Ireland, in 1824, her maiden name was Harriet de Nell. She married William Graham, of Limerick, and came to this country in 1845. She was the mother of six children: William, Kate, Thomas, Hattie, Ada, and Arthur. William, the eldest, has spent most of his life at his mother's home, but has been a business manager with Mr. and Mrs. Oliver Bond Byron. Ada and Arthur chose Bohemian as their professional surname, Kate being Mrs. Oliver Bond Byron and Hattie known to the stage as Hattie Russell. Thomas is a shipping merchant. Arthur Byron and Byron Fulton Russell are grandsons of Mrs. Graham. The funeral was held from her late home on Jan. 17, and interment was made in Greenwood Cemetery. Ada Graham, whose illness had complicated the closing of the Knickerbocker Theatre on Jan. 14, was completely prostrated by the news of her mother's death and was unable to resume her performances of *Sweet Nell of Old Italy* until Jan. 18.

Mrs. Sadie Morris Nash died at her home in this city, on Jan. 17, of typhoid fever. As Sadie Morris she was a popular member of the Haymarket Theatre company at the Comique, and later at the Fourteenth Street Theatre, and is remembered for clever work in *Edward Hareigan's* plays, *The Mulligan Guard Ball*, *Corolla's Aspirations*, *Pan's Tribulations*, *The Mayor*, *The Blackbird*, *Mordred Lyons*, *The Mad Day*, and *Investigation*. She was a sister of William Morris. The remains were taken to Boston for burial.

Barnabas Collins, father of Elrie B. Collins, of Way Down East (Eastern), and a member of the California Legislature, died at Sacramento, Cal., on Jan. 12. Mr. Collins was born in Ohio in 1826, and was once the editor of the *Cincinnati Gazette*. He was an ardent student of Shakespeare and was best known to the world at large for his brilliant reply to the Rasolian arguments of the late Ignatius Donnelly.

Carl Morton, proprietor of the Overland Theatre, Nebraska City, Neb., died at Waukegan, Ill., on Jan. 7, of congestion of the lungs, aged thirty-five years. He was also the active head of the Argo starch works and the cereal mills at Nebraska City.

Mrs. Elizabeth Foreman, mother of Grant Foreman of *Remember the Maine*, died on Jan. 16 at Upton, Pa., aged seventy-four years.

Mrs. H. R. Jacobs, wife of the well known manager and mother of Matens J. Jacobs, died at her home, in Newark, N. J., on Jan. 16, aged fifty-three years.

Mrs. Rachel Hendrix, mother of Blind Boone, the pianist, died at Waukegan, Mo., of spinal trouble, Jan. 12.

Ruth Jordan, a member of the Decey Extravaganza company, died in Chicago, on Jan. 9, of pneumonia. She was twenty-two years of age.

Lucy Davis Clark, widow of James Day, died at her home, Whiteville, Conn., on Jan. 13, aged eighty-one years. She was the mother of Charles H. Day.

Almyra Bonfanti, died on Jan. 20 at 1528 Broadway, this city, where she resided with her sister, Marie Bonfanti, the famous ballet dancer. She had never appeared on the stage, but had been her sister's life-long companion and friend. She was fifty-six years old, and had been in bad health for a long time. Her funeral will be held privately to-morrow (Tuesday).

THE STOCK COMPANIES.

A case of smallpox was reported at the Iowa Hotel, Des Moines, Iowa, on Jan. 11, and the house was quarantined. Among the guests was Miss Hosmer, leading woman of the Chase Stock company at the Auditorium. Miss Hosmer had been vaccinated, but that didn't prevent her being detained at the hotel. By dropping a note to a passer-by she sent a note to Manager W. F. Chase, of the Auditorium, who secured a doctor's certificate of Miss Hosmer's vaccination and an order for her release. She played at the theatre that evening. Miss Hosmer's troubles were not ended, however. Three other hotels refused to admit her because she had been at the infected house, and after the performance she despaired of finding a lodging for the night. At this juncture Mrs. E. M. Horwick, proprietor of the Wellington Hotel, having heard of Miss Hosmer's plight, sent for her and offered her an apartment and every attention. The quarantine at the Iowa Hotel has since been raised, and it is said that case was not smallpox but chicken pox.

Una Abell Brinker, after a week's absence, reappeared with the New Century Theatre Stock company, Newark, Jan. 14, as Sue in the play of that name, and gave a performance that delighted a large audience. John Waldron was in capital Ira Bousley, and Victor Moore, Albert Magovern, Thomas Meegan, Raymond Capp, and Anna Laying were also successful.

The Cotton King was last week's bill at the Columbia, and the Jacobs Stock company handled it well. Prominent in the cast were Charles May, Maude Edna Hall, Claude Brooke, Charles Hallock, and Margaret May.

Mortimer Snow, Edward J. Heron, and their stock company have made an excellent impression at the Grand Opera House, Ottawa, Ont. The opening play was The Lost Paradise. Mr. Snow as Ruben Warner immediately won the audience. Mr. Heron as Billy at once became a favorite. Marie Chouteau looked and acted Margaret splendidly. Miss Milton was a good Clara, and Miss Lewis was as successful as Polly. The Silver King and Quo Vadis were excellently done last week to packed houses. This week Wife for Wife is the bill, to be followed by The Marble Heart.

The Baldwin-Melville Stock company, in New Orleans, La., is still meeting with a large and deserved patronage. Maude Edell, the new leading woman, made a decided hit on her first appearance as Carmen.

During the performance of Carmen by the Baldwin-Melville Stock company Jan. 14, the sword used by Henry Shumer (Captain Sarcada) in the combat with Maurice Freeman (Don Jose) broke from the handle and shot some fifty feet out into the audience, grazing a man's shoulder and lodging to the depth of two inches into a railing just behind.

A stock company will open at the Portland, Me., Theatre about Feb. 1. Stephen Eggeert will be manager.

Frank Loebe and W. F. Owen have been engaged for the Edward F. Albee Stock company that is to play a Spring and Summer season at Keith's Theatre, Providence, R. I.

The production of L. A. H. by the Boyle Stock company, Nashville, Tenn., last week proved one of the most successful events in the career of Manager Boyle's company. Business was very large. The cast was a most congenial one and included Nadine Winston as the English, and her interpretation of that famous role was artistic. Anna Hollinger as Jeanne Muller scored her greatest success. Miss Butler and Miss Rice did well in minor roles. Prominent among the male members of the cast were Morris McHugh in the somewhat exacting role of Michael Lambert and James K. Applebee as the Archduke. J. Gordon Edwards was a dignified Marshal Berthier, and William G. Beckwith and J. H. Hollingshead were effective as the Ambassadors. William Sturatt as the court physician was seen to advantage. The other parts were well played. The Magistrate is the current bill.

The Baker Stock company, Park Theatre, Brooklyn, produces Broken Hearts this week, Jan. 21, with Edwin Mordant in the strong character role of Mark Dawson and Ruth Berkeley, the new leading woman, who replaces Grace Addison, as Betty. Mr. Mordant is an established favorite with press and public, his work receiving merited approval. Nell Gwyn is underlined for Jan. 28 and week.

Last week the Valentine Stock company, continuing its successful season at St. John, N. E., played Peaceful Valley and The Black Flag. Robert Evans made his reappearance with the company and made a hit as Hosen Howe. Annie Blanche was an excellent Mrs. Howe, and the rest of the company did its usual commendable work. In The Black Flag Mr. Evans made a capital Lazarus, Everett King an effective Harry Glyndon, and Charles Hagar a praiseworthy Jack Glyndon. Annie Blanche played Ned admirably, and Walter Woodall, Edmund Whitty, and Nora Elden also won favor.

The Oliver Leslie company, managed by Oliver and Leslie Morosco, have been so successful at the Barbours, Los Angeles, and at Morosco's Grand Opera House, San Francisco, that Manager Walter Morosco has bought the organization from his sons, and hereafter the company will be known as the Morosco Stock company. It is understood that they will remain at the Grand Opera House as a permanent organization. Oliver and Leslie Morosco will be in New York next Summer to organize another company for their Los Angeles theatre.

James M. Ward has been re-engaged for the stock company at the Alcazar Theatre, San Francisco.

Blanche Seymour, of the Baldwin-Melville Stock company, at the Grand Opera House, New Orleans, was very successful last week as Mag. Lotta's old role in Pawn Ticket 216.

Joe Totten returned last week to the Columbia Stock company at Montreal.

The McElroy Stock comedy company, which was organized in this city by Mrs. Beaumont Packard, left last evening for Pittsburgh, where it will open next Monday at the Grand Opera House, in Ince. The principals of the company are William F. Paine, Dallas Tyler, Evelyn Jordan, Amy Hamlin, Roy Fairchild, Forbes Curtis and Francis Barry. After playing one week in Pittsburgh the company will make a tour of the twelve stock theatres that Mrs. Packard has arranged in her circuit.

Margaret Tilden Pitt's Stock company will open at Pawtucket, R. I., next week. Among those who have been engaged for the organization are John F. Denton, J. P. Clarke, F. D. H. Morrow, F. E. Hansen, Emma Whittle and Leone Norburg.

Ellena Harris, of the Cummings Stock company, Salt Lake City, Utah, was stunned, just before the third act of A Gilded Fool at the matinee, Jan. 12, by a heavy piece of scenery slipping and hitting her on the head. She pluckily went on when her eye came, though unable to see across the stage.

The Neill company, now playing at the Tock Theatre, Buffalo, is to produce shortly a new Nell Gwyn play by R. Owen Meech, of that city.

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All managers and proprietors of theatres in any part of the country who advertise, play or permit said comedy to be played in their houses without written consent from me render themselves liable as infringers and are subject to all the fines and penalties therefor. I have been informed that a party is "pirating" "PECK'S BAD BOY" in Michigan, Indiana, Illinois, Iowa, Wisconsin, Minnesota, Utah, Colorado, California and other States, and imposing on managers by playing an unauthorized version of that comedy in their houses as "the only and original 'Peck's Bad Boy' even copying and using my press notices in promoting his scheme."

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 moud, N. Y., Jan. 25. 20. Urban 23. Gowers 24.
 Greene 25. 26. Chiversville 28. Schneidly 29. Feb.
 28. Albany 31. Poughkeepsie Feb. 1. Trenton N. Y.
 2. New York city 11—Indefinite.
 COLUMBIA THEATRE STOCK (W. J. Jacobs, mgr.)
 New York, N. Y., Sept. 3—Indefinite.

Ala., 28. Ardmore, Minn., 29. Jackson 30. Noto
31. Greenville Feb. 1. Vicksburg 2. Cairo 3.
Alton 6. Hannibal, Mo., 7. Quincy, Ill., 8. Galest
9
WHEAT AND OATS (Shooting the Chutes:
No. Mack, mgs.): Virginia City, Nev., Jan. 22. R
23. Sacramento, Cal., 24. 25. Woodland 26. San Fe
cisco 28 Feb. 2. San Jose 3. Santa Cruz 4. F

THE GIRL FROM MAXIM'S: Kansas City, Mo.
21-29, Omaha, Neb. 27, 29, Lincoln 30, Sioux
La., 31, Des Moines Feb. 2
THE GREAT WHITE DIAMOND (Water Fa-
nery): Chicago, Ill., Jan. 21-Feb. 2, Milwaukee,
Wis., 4-9
THE GUNNER'S MATE: Minneapolis, Minn.,
21-29

WHY SMITH LEFT HOME (Eastern; Broadheads)
 Bros.: Ed. R. Satter, mar 1; Springfield, Mo. Jan.
 23; Aurora 23; Ft. Smith, Ark. 23; Hot Springs 23.
 Little Rock 26; Newport 28; Jonesboro 29; Helena
 30; Greenville, Miss. 31; Vicksburg Feb. 1.
 Satter 2; Canton 4; Meridian 5; Columbus 6; Jackson
 7; Decatur 8; Cairo 9.
WHY SMITH LEFT HOME (Southern; Broadheads)
 Bros. Ed. R. Satter, mar 1; Springfield, Mo. Jan.

from the capital receipt and repaid to the same credit holders. The new aspect of the situation was that the money in the community is secured and is being managed, therefore, is to be compensated, or at least, less exposed. Miss Webb possesses dramatic ability and a strong personality. The play was well mounted and directed, and the entire cast gave excellent support. Narrative technique is a striking and handsome thing. J. C. M. Saunders is the author; was a play, was written. Henry Sumner, the new juvenile, was a very good one. He had his first opportunity to show his talent, but he failed to fulfill the promise. The play was written by J. C. M. Saunders.

and 18th-century settlement of the area.

[illegible]

NEWS

THEATRICAL AND CURRENT ATTRACTIONS
TO THE MIRROR.

CHICAGO, Jan. 21.

Students of theatres and attractions here have had some little cause to complain of late, and it is altogether their own fault, although they do not appear to realize it. They have been led astray by a singular custom that costs stars and managers many dollars everywhere. For instance: When any sale of seats opens it is the accepted province of the press agent to send to all of the daily papers a paragraph to the effect that "all of the best seats for the first week have been sold." Of course this indicates prospective prosperity for the star, which is very delightful; but suppose the press agent has lied in the discharge of his duty. Playgoers read in the papers that "all of the seats for the first week are sold," and they stay at home, leaving many empty seats in the house. The manager is afraid to announce that there are "plenty of good seats left," fearing that it would look like a sign of weakness. So he bears it and attempts to grin. The moral is: "Never deceive the public." P. T. Barnum was the only one who could fool the people. Let the ticket-buyers find out for themselves if there is a big sale—then they will believe it.

Richard Mansfield is the only "holdover" at the downtown theatres, and he has fairly outdone himself in his elaborate production of King Henry V.

The Rogers Brothers left the Illinois last Saturday night to transfer their Central Park skit to Minneapolis. One bright recollection of their engagement is the clever work of beautiful Isadore Rush, who surprised her most ardent admirers by her talents in a burlesque role. To-night Madame Bernhardt and M. Coquelin opened before a large and fashionable audience at the Illinois in L'Aiglon, and the \$4 rate did not appear to scare any one. The Rostand play will continue through the first week, and the second will be devoted to repertoire, not yet announced.

Our old friend Shakespeare knew his business when he asked "What's in a name?" Frank Moynihan writes that Knobs o' Tennessee played to \$4 in Grafton.

E. H. Sothern did well at Powers' in Hamlet, and was succeeded this evening by John Drew, who gave us Richard Carvel. In his support are Ida Conquest, Arthur W. Byron, Frank Losee, and Carolyn Whyte, the accomplished daughter of Miss Kuch.

Manager Milward Adams, who served as a member of Uncle Sam's theatrical jury at the Paris Exposition, has been awarded a chevalier decoration from France. Hereafter we shall have to call him "Chev" instead of "Mil."

An entertaining revival of the Hanlons' Le Voyage en Suisse followed The Sign of the Cross at McVicker's last evening, with Charles Guyer, Alene Crater, Bessie Clayton, and the Schrod Brothers in the cast. Next Sunday, Shenandoah will follow.

Speaking of achievements, Jim Wilson is doing Cyrano de Bergerac at the Dearborn this week, in advance of Con Coquelin, and the Dearborn stock is giving him great support. Grace Reals is the best Rosanne we have seen.

Jack Haverly, with the same old flat hat, has his Mastadons at the Great Northern this week, with George Wilson and a revival of Master Martin and the Big Four. The genial colonel's necktie is bluer than ever on the three sheets.

I met George Thatcher here the other day and remarked the absence of his ruby mustache. He said the Association of Managers had it. George is an enthusiastic White Rat and has great faith in the organization's independent looking agency.

Jules Levy, the cornet virtuoso, has been engaged for a year by Lyon and Healy to introduce their new cornet.

After a week of Romeo and Juliet by the St. Louis end of the Castle Square company, the Chicago contingent returned and gave a true performance of The Chimes of Normandy to-night at the Studebaker, with Frank Moulan as a splendid Gaspard.

An Uncle Tom manager who heard that F. Hopkinson Smith said Uncle Tom's Cabin caused the Civil War told me the other day that Mr. Smith had probably seen a so-called "double company," with but one Eva and no bloodhounds.

The Great White Diamond was given at the Alhambra yesterday, and The Village Parson was presented over at the Academy of Music.

The other day a bright soubrette started to alight from a car backward, and the conductor grabbed her to save her life. "Don't you think I ever saw a street car before?" she snapped, resentfully. "Yes," said the Irishman, with ready wit, "but Oh want you to see an again."

The Heart of Maryland will be seen next week at the Great Northern, and For Her Sake is underlined at the Alhambra.

Melbourne MacDowell revived Cleopatra at Hopkins' yesterday, with the stock, and will follow it next week with La Tosca. Jessamine Rodgers and Frederick Bock give valuable assistance.

I feared murder at the Grand the other night when a careless "grip" started to let down an interior drop in a wood scene when Mr. Mansfield was on the stage. Fortunately it was pulled up before the star saw it, and the "grip" escaped with his life. Joe Dillon, who was "in front," lost four pounds, but he is willing to lose that every night.

Frank Moulan will have a chance in Seabrook's old part in The Isle of Champagne, which the Castle Square company does next week at the Studebaker.

Hark from the tombs! Col. Charles B. Hicks, of Harmsen's Circus, sends me greetings on a postal card from far off Bangkok, Siam. He says: "Ti mi kanja oma," which is Siamese for "Very sorry can't have small bottle."

Henry S. Alward, business-manager of James A. Hackett, sends me one of Stuart Robson's casts, in which "The Yarmouth Brawler" plays an important part in She Stoops to Conquer. He says his friend, Eddie Dunne, writes that he has engaged Mr. Kipper Herring (a descendant of Fanny Herring, probably) to take the place of Mr. Plunked Shad, who leaves at the end of the season.

Here is the latest bulletin from "Punch" Wheeler: "Andy Mackay writes me that a friend of his is thinking of dying. He states that the friend belongs to thirty-eight lodges and wants him to look the remains in as

many cemeteries. Andy's agency is to engage the hands and organize the sets of mourners. This will be a continuous funeral. (If any English papers copy this, have them understand that this man was a comedian who regarded life as a holiday and death as a huge joke.) I suggested to Andy that if his friend was in a hurry he could blow out the gas. Mr. Mackay replied that this man was a genius, had thought it all over, and had said that if he ever blew out the gas and came to afterward, he would have to work it out. He has purchased a second-hand folding bed that has already killed eight.

From "The Farmers' Home Saloon" in a Wisconsin town, an aspirant for stellar honors writes to Chicago as follows: "Bijou Theatre Dear Sir I am asking if you could let me take a chance to learn me a player. I am 18 years of age, I am fixing scenery for Floyd R. Briggs. So please answer." If he has money he will no doubt be allowed to "take a chance."

I was passing through the Chicago Opera House alley on a recent morning, and the stage manager of the dog circus playing at the house had two of his queer black French poodles out for exercise. One of them was very frisky and in his exuberance he picked up a stick in his mouth and trotted on his forelegs toward a very nervous "rounder." When the old sport saw the inverted dog approaching him he let out a yell and started west at a gallop. He has probably quit drinking.

Holden Brothers' The Denver Express is at the Bijou this week, and A Ward of France is the card over at the Criterion.

Mrs. Frederick V. Bowers lost a \$2,500 brooch here the other day. Her husband is the man who wrote "Because" and "Always." It has not yet been announced that Mrs. Bowers is going on the stage, and it is hoped that the jewels may be recovered.

"Riff" Hall.

BOSTON.

Bills of the Week in the Far East—The Sun of the East.

(Special to The Mirror.)

BOSTON, Jan. 21.

For the first time in several years the Hanlon production of Superba was not at the Boston for the Christmas season, but it opened there with new features to-night and had a large, well-pleased audience. It will have a larger engagement than was originally booked on account of the cancelling of the Savage-Gran English Opera company, which left the Boston with a large gap to fill at the best part of the season.

An interesting change was made in Miladi and the Musketeer at the Columbia to-night, when Charles C. Ross joined the company and made his appearance as Richelieu, replacing Eddie Foy. Mr. Ross made a genuine hit by his clever work. All the other features remain.

On the Suwanee River had a big house at the Grand Opera House to-night and was well received. Stella Mayhew is featured for her clever impersonation of Aunt Lindy.

N. S. Wood opened another starring engagement at the Bowdoin Square to-night, supported by the stock, in Jack Harkaway. The play reminded me of the days when I used to climb up into a Vermont attic and get down behind two big trunks to a place of security where I could devote myself to proper study of the adventures of that hero. Something happened once, and there was a stick in it. I was in it, too.

Paul Kaurar is in its second week at the Castle Square, and the production by Lillian Lawrence, John Craig and the stock is so much better than any that the play has had in recent years that it is not strange that the house is packed and that The Ticket of Leave Man is postponed.

This is the second and last week of the engagement of Maude Adams in L'Aiglon. Miss Adams' work as L'Aiglon has been splendidly received. J. H. Gilmour and Edwin Arden shared the honors. John Hare will follow.

They did not need the snow storm of "Way Down East" to prove to Boston that it was cold, and yet people would flock to the Tremont and murmur, "Isn't it lovely!" as the paper snow fell down, while outside the mercury was falling and at home pipes were freezing. This is the third long engagement of the play in Boston.

Northern Lights is the new play of the week at the Grand, and Severin de Beyn, the popular leading man, appears in the character originally acted here by William Courtleigh.

San Toy continues at the Museum. Minnie Ashley was out of the cast last week on account of trouble with her eyes. She went to New York to consult a specialist, and had to remain in a dark room as a result. In her absence her part was played delightfully by Carolyn Gordon.

Kellar's engagement at the Park concludes this week and has proved successful, in spite of the fact that many of the illusions have been seen here before. The Royal Lilliputians will follow for a week.

Ben-Hur is in its sixth week at the Colonial. Burton Holmes opens his course of travel lectures at Tremont Temple this week.

Julian Magnus is in Boston for the first time in five years in advance of John Hare.

Judge Robert Grant, of the Probate Court, author of "Unleavened Bread," went to New York last week to see a rehearsal of the dramatization of his novel.

Boston is to have an earlier engagement of Ada Rehan than had been first planned. She will come to the Museum in Sweet Nell of Old Drury immediately after San Toy, and before Henrietta Crossman can get to the Tremont.

J. W. Fellows, who is with Mildred Holland in The Power Behind the Throne, took advantage of the engagement at Providence to make a trip to Boston to see friends.

Violet Hollis, the statuesque beauty of Miadi and the Musketeer, is going to Europe to play music hall engagements.

Tom Henry made a flying trip to Boston last week, the first one since he left the Columbia, but he will be back next week with the Royal Lilliputians.

Sunday night concerts "for charity" are to be revived on a livelier scale than ever, if we may judge by indications.

Harry Woodruff was \$176 out one day recently. He had been out to Lincoln to visit some Harvard friends and he had his pocket-book with him then, but when he got back to the Touraine the wallet was missing with all its contents. Pickpocket or accident, he was out just the same.

Some sweet maid in The Night of the Fourth lost a pink cameo bracelet valued as an heirloom while she was on her way to the stage door of the Park from Gould's Hotel. Poor

girl! wonder if her advertisement was answered.

Isaac B. Rich, of the Hollis, Colonial and Museum, was the guest of the Franklin Typographical Society at its seventy-seventh anniversary celebration last week.

Ethel Henry gave another recital at the Lenox last week which was the most successful of all that she had given here.

A big benefit to be given for the Woman's Charity Club next month will have for one of its principal features Mrs. E. G. Sutherland's powerful drama in one act, At the Barricade. This will be given by Mary Shaw and William Farnum and others. Raspberry Shrub will also be played, and Judith Hathaway or Inn Hammer will come on from New York to take part.

JAY BENTON.

PHILADELPHIA.

The Week at the Playhouses—Elks' Benefit—Another Theatre Rumer.

(Special to The Mirror.)

PHILADELPHIA, Jan. 21.

This is the third and last week of the engagement of Olga Nethersole at the Broad Street. Patronage has not been up to expectations. The repertoire for closing week includes Magda, The Second Mrs. Tanqueray, and Carmen. William Gillette Jan. 28. John Drew Feb. 18.

Foxy Quiller continues at the Chestnut Street Theatre. Stuart Robson follows Feb. 4.

Ada Rehan in Sweet Nell of Old Drury opened at the Chestnut Street Opera House to-night for two weeks. The Burgomaster Feb. 4. E. S. Willard Feb. 11. John Hare Feb. 25.

Ward and Vokes in The Floor Walkers opened well at the Auditorium. The performance has been greatly improved since last season. The advance sales with increased prices for Henrietta Crossman's engagement in Mistress Nell, Jan. 28-Feb. 9, indicate crowded houses.

Andrew Mack in The Rebel opened to-night at the Walnut Street. Josephine Lovett, Giles Shine, George W. Deys, and Edwin Brandt are in the company. James A. Herne Feb. 4.

The Durban-Sheeler Stock company, at the Girard Avenue Theatre, are giving an excellent performance of The Girl I Left Behind Me, requiring the full strength of the organization. The Little Minister Jan. 28.

At Forpangh's Theatre the new leading woman, Isabelle Evesson, made her first appearance this evening in Under Sealed Orders and won much favor and much enthusiasm. John J. Farrell and Frank Peters also scored and the rest of the stock company was seen to advantage. The Power of the Press will follow.

Man's Enemy is at the National, presented by a good company headed by Dorothy Ross. Next week, An African King.

Across the Pacific is a good card at the People's Theatre. It will be followed by Through the Breakers.

Al. H. Wilson in The Watch on the Rhine opened at the Park this evening to a crowded house. Mr. Wilson has always been a great favorite, and his advent as a star is welcomed. The Watch on the Rhine is a pleasing comedy, well acted throughout. Near the Throne will follow. Sis Hopkins Feb. 4.

The Standard Theatre Stock company is giving Dangers of a Great City to good patronage. Next week, Uncle Tom's Cabin.

Dumont's Minstrels, at the Eleventh Street Opera House, have scored an immense hit with their latest burlesques.

The Elks' annual benefit will be held on the afternoon of Jan. 24, at the Chestnut Street Opera House. The volunteers include Ward and Vokes, the Duly Sisters, Andrew Mack and company, James Thornton, Maud McIntyre, Reilly and Hughes, Williams and Tucker, Lavender and Thompson, Royal Japanese Troupe, Praver, juggler; Philharmonic Mandolin, Guitar and Harp Club, Master Jude Keen, Murphy and Willard, Hughey Dougherty, Vic Richards, Murphy and Gibson, James McCool, and Dumont's Minstrels, Al. H. Wilson and company, members of the Forpangh and Girard Avenue Theatre stocks, and of the Gay Masqueraders, Rose Sydel, and Sam T. Jack companies.

At the Academy of Music to-night the Pittsburgh Orchestra, Victor Herbert, conductor, appeared in concert. Toselli, the Italian pianist, was the soloist.

The foundations for two new theatres, Keith's and the Garrick, being completed, now comes the rumor of another theatre, to be situated near Broad Street and Girard Avenue, and devoted to high-class vaudeville.

S. FERNBERGER.

WASHINGTON.

Bills at the Capital—Sol Smith Russell's Tour—News Notes.

(Special to The Mirror.)

WASHINGTON, Jan. 21.

The Metropolitan English Grand Opera company opened to-night at the New National Theatre to a crowded house. Aida was well rendered by Phoebe Strakosch, Louise Moissinger, Della Niven, Philip Brozel, Lampriere Pringle, Winfred Goff, and E. N. Knight. Faust, The Bohemian Girl, Carmen, Il Trovatore, Lohengrin, The Mikado, Cavalleria Rusticana, and I Pagliacci will be given during the engagement. May Irwin will follow.

Louis Mann and Clara Lipman opened well at the Columbia in All on Account of Eliza. Peter Bailey next week. The concert by the Marquis de Souza, that was scheduled for Friday afternoon, was postponed until tomorrow afternoon.

The Lafayette Square Stock company presents The Charity Ball this week. The play was presented very satisfactorily. Grayce Scott made her first appearance with the company, succeeding Hortense Neilson in ingenue roles. After to-night's performance a reduction in the prices of admission will be made to 25 and 50 cents.

The Academy of Music offers The Convict's Daughter. A large audience was on hand to-night. The Watch on the Rhine is underlined.

Lulu Glaser in Sweet Anne Page made a great hit at the Columbia last week.

Sol Smith Russell will make his return to the stage next month, opening a six to eight weeks' tour in A Poor Relation. Manager F. G. Berger will engage the company at once. If Mr. Russell's health remains good, he will open in September in a new play by Michael Morton.

The high prices for the Bernhardt-Coquelin performances cut down the attendance. At no time was the lower house nearly full.

M. Cambon, the French Ambassador, gave

a five o'clock tea Friday in honor of Madame Bernhardt and M. Coquelin.

A "consent verdict" for \$475 has been recorded in the case of Joseph O'Nalley against Manager W. H. Rapley for \$5,000 damages for injuries sustained by falling down a flight of steps at the Academy of Music.

The Marquis de Souza, at a performance of Sweet Anne Page, found a promising tenor in Frank A. Smiley, and purposes taking him to Europe for further training.

The decision of the Supreme Court of the District of Columbia on the moving pictures patents was announced on Jan. 12. It confirmed the two former decisions of the Patent Office, awarding priority of invention to Thomas Armat, of Washington.

Estelle Wentworth, a Washington singer, left hurriedly last Monday to join the Bostonians at Springfield, Mo., where she sang with success Maid Marion in Robin Hood the following night.

JOHN T. WAME.

ST. LOUIS.

Castle Square Company in Luck—At the Other Theatres—Gossip and Comment.

(Special to The Mirror.)

ST. LOUIS, Jan. 21.

James A. Herne did well with Sag Harbor at the Olympic. The play was well received. Julie Herne did exceptionally clever work in her portrayal of Martha Reese. Mrs. Sol Smith scored in the part of Mrs. John Russell. Forrest Robinson and Frank Monroe were excellent. This evening Manager Short presented Lost River, a very realistic melodrama, with William Courtleigh, Charles Abbe, Hans Robert, P. Aug. Anderson, James Lackaye, Mary Sanders, Eugenia Thais Lawton, Mabel Taliaferro, Ada Dwyer and John Winthrop in the cast. Self and Lady, Jan. 28.

The Girl from Maxim's, at the Century last week, has not improved since last season. Sunday evening Eddie Elsher made her first appearance here in Barbara Frietchie. Next Sunday, Blanche Walsh in More Than Queen.

The Castle Square Opera company's business the past week with Rob Roy was fully up to that of last year, which, considering the prevailing grippe, is more than gratifying to Resident Manager Southwell. Maude Lillian Terri made a charming Janet. Gertrude Quinlan was a dashing Captain Ralph Sheridan. William Frutkin did his best work as Rob Roy. Reginald Roberts made a splendid Prince Charles. Frank Montan and Arthur Woolley did great comedy work. This week's offering is Lucia di Lammermoor. The cast: Lord Edgar of Ravenswood, Miro Delamotta, Joseph F. Sheshan; Sir Henry Ashton, William Mertens, Harry Luckstone; Sir Arthur Bucklaw, Clinton Elder; Ede the But, William H. Clarke; Norman, Herman Haynes; Lucy, Adelaide Norwood; Gertrude Kenyon; Esther Elsworth; Alice, Rita Harrington; Esther Elsworth, of Boston, makes her debut with Mr. Savage's company this week. She will alternate with Adelaide Norwood and Gertrude Kenyon as Lucy. Next week, Romeo and Juliet.

Charles Dickson did a good business with Mistakes Will Happen at the Grand. Nell McEwen, Alma Whitsell and Lottie Hyde gave able assistance. Sunday afternoon, A Trip to Chinatown came to the Grand for a week's stay. In the company are: Charles F. Morrison, Walter McCullough, Robert Hart, George Shields, Emily Curtis, Clayton Kennedy, William Philbrick, Emile Gardner, Pearl Hamlin, Fleurette and Mabel Montgomery. The Dairy Farm will follow.

The Imperial patrons were well pleased last week with A Trip to Chinatown. This week Whiting and Willis are presenting A Distinguished Intruder, successor in name only to A Hindoo Hoodoo, with the following cast: George Larsen, Clyde Fitch, Jr., Harry Byers, Harry Morton, Franklin Whitman, Edmund Barroughs, Charles Lawrence, Anna Mortland, Mattie Lockett, Alfa Perry and Laura Oakley. A Ride for Life underlined.

Reaping the Whirlwind was about the most bloodthirsty melodrama presented at Haven's this season. Fannie McIntyre, who was a member of the Imperial Stock company three seasons ago, did some strong emotional work as the heroine. Yesterday afternoon the King of the Opium Ring made his reappearance at Haven's. In the cast are: Hop and Truesdell, Maurice Hodge, W. F. Clark, M. J. Jordan, Harry Bennett, Le Saint, James J. Flannagan, Fred W. C. Olan, Mark Thompson, Mary Mullen, Ada Elshel Helen Webber and Beatrice Lick. Next attraction, Le Voyage en Suisse.

Resident Manager Southwell says that the closing of the Grand Savage English Opera company will in no way affect the local branch of the Castle Square Opera company only in the way of strengthening it, as several of the Metropolitan artists will appear here later on. Mr. Southwell says the St. Louis engagement will not close until April 13, and then he will take the company to Milwaukee.

"Red" Mantz, treasurer of the Olympic, will have a benefit Jan. 28.

Fannie Frankel, of Francis Wilson's company, has been compelled to return home on account of continued illness.

J. A. NOTION.

CINCINNATI.

Four Weeks of Shakespeare—New Stock Company Opens—Changes of Bill.

(Special to The Mirror.)

CINCINNATI, Jan. 21.

E. H. Sothern made known to us to-night his conception of Hamlet before a notable audience. He is accompanied by Virginia Harned and nearly all the players who were in the original cast of his production. This is the fourth Shakespearean play given at the Grand in as many weeks. Modjeska's production of King John attracted much critical attention last week. She has never appeared in this city to better advantage than in the short, but powerful, role of Constance. Fraise is also due the King John of R. D. McLean, the Prince Arthur of Odette Tyler, the Falstaff of Barry Johnstone, and the Hubert of Max Von Mitzel.

A Brass Monkey is on view at the Walnut. Mazie Trumbull is featured as Ragsdale.

Reaping the Whirlwind was played here for the first time yesterday and pleased the audience at Henck's.

The Span of Life is again at the Lyceum. The famous Donazettas are still with the production.

Robinson's has reopened with the new players, who are to be known as the Rosenthals Stock company. A creditable performance of The Wages of Sin is the opening bill.

If Mr. Sothern and Miss Harned care to see how others wear their cast-off dramatic

LONDON

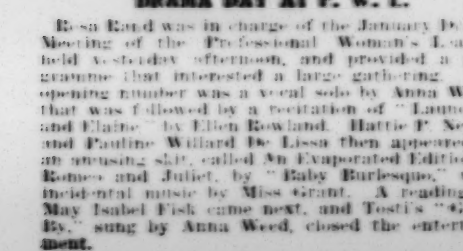
(Special Correspondence of *The Mirror*.)

E. S. Willard's business manager, W. H. Giffiths, suddenly bobbed up in London last Saturday in order to fetch Willard's young niece, started off with her to-day by the same boat order to rejoin Willard at your local Grand Theatre. Glad to hear of this fine actor's new big successes in your big cities, I am sure you are a company of struggling players were stranded and penniless this week by an absent manager at a hall at Northampton. I am retaken by nearly pulling the hall down. I can understand the poor devils getting mad, it was rather rough upon the proprietors of hall, who had nothing to do with engaging

The sale of the estate of the late Francis Sargent, which took place the other day, at the family's Paris home, was sold to Madame Sarrot for \$16,000.

A doctor of the Board of Health has discovered that there are microbes in the Paris theatres. Every one except those in authority knows long ago that our so-called badly ventilated play houses must be like paradise to the disease-bearing germs, but possibly the bettered conditions of long ago have brought about the improvement. The doctor's method of finding the microbes is to set a trap for them. The trap consists of a large jar that buzzes internally when it works and attracts no end of curiosity from the doctor's neighbors.

Jan. 19. — The clearing and
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days of the year.
MYTH, the myth
myth has been



LONDON

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A STRICT HOLDING.

THE MIRROR recently noted a decision in a Washington case in which the court held that the purchase of a theatre ticket was in the nature of a lease of the particular seat involved for a certain time and could not be avoided by a manager who might object to the occupancy of the person holding the ticket. This particular case, it will be remembered, was that of a negro who had bought a ticket to a Washington theatre and had been ejected by the manager, who had offered to return the money for the ticket. The negro did not bring suit on the civil rights law, but proceeded on his common law rights in the premises, with the result stated.

A recent case in some respects similar, yet of quite different circumstances, has been attracting attention in England. An English lawyer bought four five-shilling seats for the London Hippodrome, and in company with his aunt and two other women from the country, sought to occupy the places, in possession of which they found other persons. The lawyer complained and demanded the seats for which he held tickets. The manager objected to dispossessing the parties in occupation on the ground that such a proceeding might result in a scene, as the occupying parties refused to vacate. The manager was mindful of the comfort of the lawyer and his party, however, and offered them a box, the price of which was two guineas, in lieu of the seats paid for, and on declaration of this tender, proposed to give the party any seats they might select on any future occasion. The lawyer objected to the box proposition on the ground that a box was drafty, and insisted upon the very seats for which he held tickets. Failing to get these seats, the party left the Hippodrome and the lawyer sued the manager for damages in the sum of twenty-five shillings for each person of the party. On the trial the court held that the fact that the mistake was made by a new attendant of the Hippodrome did not affect the responsibility of the manager, and that the annoyance caused the lawyer and his party was properly a subject for damages, and awarded each of the party one pound and costs.

There are persons that will say that this English lawyer was too insistent upon securing the exact seats for which he had paid, and that the tender of a box to his party was a courtesy on the part of the manager that ordinarily should have satisfied; just as there may be persons that will assume that the fact that the suit was brought by a lawyer to gain satisfaction for a lawyer's discomfiture may have prejudiced the court in the plaintiff's favor. But there seems to be a principle in the common law—and the common law of this country is largely the common law of England—which the court in London, like the court at Washington, has applied to the temporary leasing of a seat in a place of amusement. The two cases have some things in common, and the two decisions essentially relate, going as both do to the right to occupy a particular place paid for. There have been comparatively few litiga-

tions on this subject, it would seem, and the cases here mentioned probably will set precedents.

THE PROGRAMME NUISANCE.

A CORRESPONDENT of the New York Times the other day again brought up the subject of programmes in the theatres, and quite properly criticised the advertising monstrosities in which the bill of the play usually is hidden nowadays. The critic was led to his attack upon the sort of programme now in use by the habit of an acquaintance, who for years has preserved his theatre programmes. Says the Times' correspondent:

A collection of programmes of this sort, and where one has attended the performances represented, especially if the period covered is fifteen or twenty years, cannot but be of rare value and interest to the possessor. A programme should be a souvenir, and I know I should, and I believe many others would, have made a collection of programmes on the same lines as my acquaintance if from a tasteful or artistic point of view the average programme of to-day or yesterday was worth the preserving. The old-time bill of the play stands in dignified contrast with the smutty inked advertising sheet, in which the programme is an incident, to which the theatre or opera goes must at present submit. I believe this is hitting pretty hard at a certain field of advertising which has been developed largely of late years, but really I don't think the average theatregoer wants the subjects of hair dye, pickles, and corn remedy obtruded upon his notice when he is comfortably ensconced in an expensive seat ready to indulge in an artistic feast. I respectfully beg to suggest a reform, and the two-dollar theatres can afford it. Let the programme be a souvenir—no advertising. If necessary, a nominal charge of 3 or 5 cents can be made. If advertising there must be, make it so the advertising matter can be detached, and the programme preserved in its integrity as a true bill of the play.

It is doubtful that theatre managers will pay any attention to complaints, of which the foregoing is a mild example. It is impossible to look upon any one of the majority of the programmes of to-day as a souvenir, unless it may be regarded as a disagreeable souvenir, of the play. Many of the advertising pamphlets distributed in the theatres soil the gloves and other articles of attire of the persons that handle them, ill-printed as they are, to say nothing of the mental distress they cause persons that read the quack-medicine and other advertisements for which they are a medium. One perforce must scan these things in the exasperating search for the information as to the play that alone has any place in a theatre bill, and it is a fraud on the theatre public to place in its hands these ill-smelling, ill-looking, dirty advertising devices.

The so-called theatre programme that is imposed upon the public, however, is but an incident among many incidents that are natural to the commercializing of the theatre. It is but one of the many schemes of the traders that control the theatres for revenue only. The essential features of this control and its results are daily becoming better understood by the theatre public, which, after bearing imposition after imposition, evidently is awakening to the facts, and in some recent cases has had the spirit to apply the remedy.

VENTILATING THE TRUST.

THE MIRROR this week adds to the ventilation of the Theatrical Trust by publishing further comments on that combination from influential newspapers here and there.

There is a pronounced revival of criticism of the Trust, owing to the evils of its administration, of which reputable newspapers must continue to take cognizance and which they must newly condemn. Public attention should be—and it promises to be—focused on this usurping and tyrannical organization to the end that the theatre of this country may regain its freedom.

Last week THE MIRROR published comments by newspapers in various sections of the country in which the results of Trust domination are particularly grievous, to illustrate local conditions. This week more general comments on the Trust are republished from newspapers of national note. The Chicago Tribune, one of the strongest and most conservative of American journals, is continuing its crusade against the Trust, note of which was made in THE MIRROR last week, and the plain facts as to the workings of the Trust that it has set forth constitute a strong arraignment of the combination as one demoralizing to the stage and against public policy.

A majority of the members of the theatrical profession that are directly subject to Trust rule or influence are still dumb, for reasons that need not be reviewed. They fear the Trust, while privately they condemn it and despise the persons that compose it. The public is beginning to discover that an offensive and injurious system dominates, and the press, voicing the public dissatisfaction, is bound to work a reform in some measure. The theatrical profession itself might easily have de-

stroyed the Trust at the beginning, and it might as easily destroy the Trust to-day; but, added to an optimism that has since been greatly tempered, was the traditional lack of courage for which the profession has been known. The abuses of the Trust have become notorious, and it is hoped that their new exposure will begot confidence in those whose absolute freedom largely depends upon a self-respecting self assistance.

LETTERS TO THE EDITOR.

An Unusual Case.

WASHINGTON COURT HOUSE, O., Jan. 12, 1901.

To the Editor of The Dramatic Mirror:

Sir.—Robert Whittier and his company in Tangled Relations, by Alexander Blason, under the management of Emil C. Klenner, opened on Dec. 25 at the Grand Opera House, East Liverpool, O., and played to over 5000 matinee and night. During a week of one-night stands, expenses were met every night. At Springfield, O., on Tuesday, Jan. 1, the company played matinee and night to one fair and one good house, netting over \$1250 together. Notice was posted during the evening that empires were to be paid the following day, Wednesday, in Lebanon, O., where the company was billed to play that night.

Wednesday morning we waited in vain for E. C. Klenner to appear at the depot. He and his wife had taken quarters at another hotel, leaving their baggage at the railroad station, and both had disappeared by the 3:45 train to Cincinnati, taking with them between \$1500 and \$1200, the net receipts of the one week the company had been out.

Mr. Whittier and the members of the company informed the police. Klenner, by the number of his baggage check, was traced to Cincinnati, and from there to Shelbyville, Ind., where he had the audacity to cancel a few dates, as he thought the company never would get out of Springfield other than as a disbanded organization. No advance money had been asked, so there was very little on hand, but the embarrassment was only temporary. The general manager of the company made a call on the officials of the "Big Four" Railroad to advance the tickets to Lebanon, especially the efforts of the ticket agent, a gentleman who fully understood our situation, and who, by communicating with the division agent, made it possible for us to proceed to the next stand, where the amount of the fare was taken out of the receipts of the night. In the meantime Mr. Whittier had informed his New York representative and the company was then able to go ahead without further aid. Yesterday, upon our arrival at Washington Court House, the manager of the Opera House handed Mr. Whittier a letter he had received from Klenner, from which it appeared that he had been forced to close at Springfield, as the business had been unsatisfactory, owing to the incompetency of the company. The fact is that out of eleven towns we have played so far, not one has offered return dates, some of them with a guarantee. As we were late in our arrival at Lebanon the manager of the Opera House wired to Black's Opera House, Springfield, for information as to the company, and he was answered: "Company Tangled Relations, O. K. Big business." The manager of the Washington Opera House, not knowing what to make of Klenner's letter, telephoned to Lebanon, asking whether the company had been playing there, and he indicated the answer: "Tangled Relations best attraction this season." This is only to show how much truth there was in Klenner's statement. He proposed further in his letter to come to the town some time with an attraction "worthy of the patronage of the patrons of the Opera House." Klenner at last accounts was in Shelbyville, Ind., from where he wired last night, asking whether the company was playing here. He will probably be to his home, Klenner, and we are sure he may take out Tangled Relations, possibly under a different title, as his wife took along the manuscript of the play, copyrighted by Rob Whittier. The manuscript is the original and the property of Mr. Whittier, will not accept anything against any one producing his adaptation of the play. A warrant was issued against Klenner, but as he was out of the State and the company either had to go on and give the performance at Lebanon or be disbanded, we had no time to prosecute Klenner and await his extradition from Indiana.

It is quite a sad affair to play to empty houses and therefore not to get one's money's worth of the time had that experience—but how it feels to have played to good and very good business and then be beaten out of the few hard worked for dollars due is a sensation one has to have experienced to be able to appreciate. Yours very truly,

EDWARD GEORGE ARTHUR,

Member Tangled Relations Company.

The Cause of a "Front."

Boston, Jan. 15, 1901.

To the Editor of The Dramatic Mirror:

Sir.—The Editor in your issue of The Mirror of Jan. 12 says: "Reports from Boston indicate that Ben Hur is a frost at the new Colonial Theatre. Great hopes were built upon its engagement at the Hub."

Will you permit a Mirror reader and a theatregoer of Boston for many years to give some reasons why this is the case?

First, it was announced by the management that tickets for the opening night would be sold at auction. Then that tickets could be procured at the box-office at a certain date, only five seats for 25 cents and they in a few days this announcement was amended and it read that ten seats could be bought by each purchaser, and that the sale of admission tickets at \$1 each would begin at 7:30 of the evening of the opening.

The consequence was that the house was bought up by speculators, whose agents were in line on the Saturday evening previous to the opening of the sale the following Monday at 10 A. M. At noon of that day the writer applied at the box-office for seats for Thursday, the opening, and was told they were all sold. Applying at a nearby hotel, many seats were on sale at \$1 each.

Wishing to assist at the initial performance at a new theatre, the writer took his place in line at 7:05, in order to procure admission to the house. He had previously been informed at the box-office that admission would be on sale at 7:30, but that hour passed, and at 7:55 the coveted card was obtained, the performance being advertised to begin at 7:45. While thus waiting he was several times approached by men offering \$1 seats for 25 cents and they did quite a traffic, though keeping a wary eye on the police, who were in attendance, and asking would-be customers to step outside the precincts of the theatre. The most recent reason for the "front" item in the press campaign, our public has not yet been charged up to the syndicate prices, and \$2 for a seat for what was intended for a long run is 50 cents too much. The house is not to be supported exclusively by first-night people, and even now suburban patronage is being solicited.

That the management were aware of the apathy of the public during the opening week was apparent from the fact that the proceeds of the first night were the unadmitted portions of the theatre announcing that seats were obtainable for any performance four weeks in advance.

The deduction to be drawn from these facts is that Boston is not willing to pay fancy prices for its amusements, and it is noticeable that at each of the syndicate houses prices have been advanced fifty and one hundred per cent. for both of their current attractions. Yours truly,

PERCY.

If You See It in the Sun.

New York, Jan. 17, 1901.

To the Editor of The Dramatic Mirror:

Sir.—I find the following in the "Sun": "This year's Drury Lane holiday pantomime, or pantomime, as such plays are still called in London, is The Sleeping Beauty and the Beast, and it parodies the two nursery legends indicated by the title. It is described as a marvel of splendour, a glass palace, and a princely fountain being especially spectacular. The most novel among these Christmas pieces is Alice in Wonderland at one of Charles Frohman's theatres, the Vanderbilt, and he may bring it to this country. So long that six different versions of Cinderella in London, and as many more in other cities of Great Britain, prove the conventionality of most of their annuals."

Will THE DRAMATIC MIRROR kindly say what a "pantomime" is? I am a Londoner, bred and born, and never heard of the article.

Notice the remark: "The most novel," etc., advertising C. Frohman's piece. The pantomime at Drury Lane, the most novel and gorgeous production of its kind ever seen at that house, is of less account, according to the "Sun," than "Charles Frohman's production," and the air of superiority this so-called critic displays in speaking of the "conventionality of the annuals," has because the titles are "conventional." I'd wager he never saw an English pantomime, and what he doesn't know about dramatic art would fill a very large volume. Why are such persons allowed to write for the daily newspapers?

A MIRROR ADMIRER.

UNUSUALLY ATTRACTIVE.

Lincoln, Neb., Journal.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is an unusually attractive issue, and teems with matter of interest to all who are at all concerned in affairs of the stage.

THE ONE-NIGHT STAND.

If you want a touch of nature in a frosty atmosphere,
If you want to see the sunrise with the early chauticleer;
If your appetite is positive and you want a change of diet,
If your nerves are on the quiver and you long for homesome quiet—
You can get these rural tonics in this expanding land;
You will find them free and plenty in the one-night stand.

If you want to study "make-up" of whatever sort or plan,
If you yearn to learn expression, and your art from restless men;
If you want to "hold the mirror up" to nature's subtle pattern,
If you want to be a distant "star" like Jupiter or Saturn—
If you want the "higher criticism" from a fearless hand,
The "gods" will give it to you in the one-night stand.

If you want to learn philosophy's an adjunct to the stage,
If you want to gather wisdom from the quidnunc and the sage;
If you would learn compassion for all your erring brothers,
If you would be a Christian with charity for others—
If you would be an "angel"—they are always in demand—
You can go on approbation in the one-night stand.

ALDEN BASS.

MORE INTERESTING THAN EVER.

London Referee.

THE NEW YORK DRAMATIC MIRROR Christmas number, just to hand, is fuller than ever of interesting theatrical articles, stories and pictures. It also contains an article that should be interesting to everybody. It is entitled Through London with Pickens, and is embellished with interesting pictures of places that figure in the immortal works. There is likewise a splendid illustrated article called "A New Chapter in the Life of Edmund Keen," and a song called "Phyllis," written and composed by Cissie Loftus.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

C. F. H. D., Pittsburg: Frances Drake has signed as leading woman for Near the Throne.

A. B. C., Newcastle, N. B.: Jacob Litt's offices are at 1444 Broadway, New York City.

J. B. E., Memphis, Tenn.: Emma Abbott died at Salt Lake City on Jan. 5, 1891.

C. B., Seattle, Wash.: The title Quo Vadis is not copyrighted.

J. J. K., Louisville: All obtainable routes of touring companies are printed in the "Dates Ahead" columns of THE MIRROR.

V. M. C., Willimantic, Conn.: Write to George W. Ryer, manager of Our New Minister, according to route published in THE MIRROR.

J. L. K., Long Island City, N. Y.: Address the secretary of the White Rats of America, 114 West Thirty-fourth Street, New York.

G. M. F., Montreal: 1. Your copy of Hamlet is that presented by Sarah Bernhard here. 2. The Bernhardt-Cochin company is booked to appear in Montreal April 8-13.

F. J. M., Deepwater, Mo.: A few plays, being tried for production in large cities, are first presented at Hartford or New Haven, Conn., but not a majority of such plays.

C. U. P., New York City: 1. Percy Bowles had his name legally changed to Donald Bowles in March, 1900. Donald Bowles is a member of the Gross stock company, Her Majesty's Theatre, Montreal. 2. Letters for players may be addressed in care of THE MIRROR.

L. N., New York: Charles J. Richman, before his engagement with Augustin Daly's company, appeared here on May 17, 1893, with Agnes Hernandez, at the People's Theatre, in a girl with a Temper; on April 9, 1894, at the Fifth Avenue Theatre, in Margaret Fleming, and on April 30, 1894, at the Fifth Avenue Theatre, in Hannele.

E. W. S., Norfolk: The pay of ushers in New York theatres varies for some of them work at lithograph distributing and other tasks during the day. The pay of an usher who does nothing else is from 25 to 50 cents a performance, and sometimes in theatres poorly managed the usher contrives to make more by holding up patrons who want opera glasses or whom they put in better seats by connivance with other house officials.

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THE PLAYERS' CHRONOLOGY.

January.

- David Garrick died, London, 1779.
- Edward A. Sothern died, London, 1881.
- Robert Dudley died, London, 1794.
- Charles J. B. Fisher died, Mobile, 1859.
- Marie Charles died, London, 1864.
- Charles John Kenn died, Salt Hill, England, 1868.
- Flores Walsh died, Boston, 1863.
- Emile Gravelot (Blondin) died, Fading, England, 1867.
- Mattie Marshall died, Cincinnati, 1867.
- Harry A. Perry died, San Francisco, 1862.
- John R. Scott died, Philadelphia, 1856.
- American debut of Elena Duse, New York, 1863.
- American debut of Alexander Salvini, New York, 1862.
- Milly Cavendish died, New York, 1867.
- Debut of Cordelia Riddle, Philadelphia, 1854.
- John Reeve died, England, 1828.
- Jennie Carroll Stevens died, New York, 1867.
- Bosina Vokes died, Torquay, England, 1864.
- First New York production of The Silver King, 1862.

THE USHER.



Several daily newspapers made special mention on Tuesday last of the "large audience" that greeted Miss Behan in Sweet Nell at the Knickerbocker Theatre the night before. The information was especially interesting, because Miss Behan was ill and did not appear that night.

In a facetious editorial about Mr. Price's new School of Playwriting, the Chicago *Inter-Ocean* remarks:

Under the prevailing theatrical conditions it ought to be a very easy matter to turn out a play by rule, and this appears to have been intelligently appreciated by Mr. Price. Most of our native players have their limitations, and managers have frequently expressed their distress in fitting them. When it is recalled that so well known a playwright as William Shakespeare failed completely to understand the personality of Miss Maude Adams in supplying a heroine named Juliet, and that Charles Frohman was himself compelled to re-write, embellish and add "local color" and "human interest" to the part, the crying need for a playwright's school is manifest.

Humor aside, Mr. Price's venture, it seems to me, deserves encouragement. While talent cannot be taught, it is easily possible to inculcate the rudimentary principles of dramatic construction and to develop natural gifts along practical lines.

This should at least result in lightening the labors of the conscientious actor and manager who reads the manuscripts of unknown authors, and incidentally it may save young writers some of the probationary time that would otherwise have to be spent in the slow experience of self-discovery of the technical and elementary requirements of the craft. If Mr. Price does no more than that he will do good.

While the arrangement by which Daniel Frohman has consented to give a couple of matinee performances of plays by members of the American Dramatists' Club, selected by a committee from manuscripts submitted in competition, is worthy of commendation, it does not follow necessarily that the results will in any adequate measure be a test of the ability of native playwrights.

Less than a month will intervene between the announcement of the plan and the date named for the close of the competition. This means that no plays can be written specially for the contest, but that the selections must be limited to manuscripts already in existence, many of which have gone the managerial rounds. Moreover, it is improbable that representative American dramatists will consent to submit their works, or that they would care to have one of their plays produced under circumstances purely experimental, with the many disadvantages that always attend special matinee productions in this city.

These facts must be borne in mind when the trial performances come off. If the plays to be chosen are successful in spite of them their authors may justly claim a triumph.

The assertion of the Trust's best friend, the *New York Herald*, that in consenting to make these native productions at special matinees Mr. Frohman "refutes the charge of favoritism toward English playwrights," is funny. Would English authors consent to enter into a competition for an American matinee production?

It was recently announced that Joseph Jefferson would retire from the stage and devote his time entirely to developing his properties in Florida.

Mr. Jefferson hastens to explain that this rumor is wholly unfounded, and that he has no intention to abandon the stage at present. He has no reason to discontinue his professional life.

He plays but a few weeks each Autumn and Spring, he produces no new plays, and as long as he can continue to draw large audiences with the hoary repertoire to which nearly half of his stage career has been devoted, he very wisely prefers to remain in harness, although he has reached the age when few men are averse to lay aside care and occupation if, as in Mr. Jefferson's case, they have acquired sufficient means to spend the evening of their lives in rest.

A. L. English, Director of Public Safety in Philadelphia, has notified the managers of the Star, Lyceum, and Trocadero theatres that constant complaints have been received by him with respect to the character of the entertainments given on their stages, and he has notified them that he shall recommend revocation of their licenses in case the offenses are continued.

In this connection a Philadelphia writer writes as follows: "It would be a good plan to include some of our 'first-class' theatres in this warning. The theatres to whom Director English has sent his letter of warning as a general thing give clean performances. If they attempted to rival some of the objectionable entertainments presented at the \$1.50 playhouses they would be closed without notice. The order is unjust so far as the theatres named are concerned. It would not be unjust in the cases I have specified."

Those entrusted with the preservation of public morals generally attack vice in its more squalid manifestations. They handle with gloves and treat with consideration offenses committed in those places frequented by persons of means.

A NEW AMUSEMENT DEVICE.

A party of theatrical men, newspaper folk and others went to Bridgeport, Conn., last Tuesday to see an exhibition of a new amusement device made by Professor Ritchel, of that city. It is now called the Brownie-Mitroscope, but there is a prize offered for the best suggestion of another name that shall describe the invention and cut out the hackneyed suffixes "graph" and "scope."

The Mitroscope, briefly described, is a scheme whereby persons or objects on a stage may be made apparently to increase or decrease in size with amazing results. Probably the effects are secured by means of glasses and lights, although there is nothing sure on this point, for the professor guards jealously the inner workings of his laboratory and declines to tell how it is done. One looks through a peephole in which is a large lens and sees the performance just as one beholds the ocean through the porthole of a ship. Yet in this case the entire stage is observed, and a fairy pantomime, done by amateurs, was last Tuesday's bill. A girl and a fairy queen appeared of normal size, and so did a solo dancer. But the fairy queen brought from the clock, the pictures, the closets and everywhere a troop of Brownies who looked no bigger than canary birds. The astonishing part of the thing was that one of the greatly reduced creatures could walk all around the girls of normal size and neither show in any way how the optical deception was managed. Then some of the mites changed in size while on the stage in full view of the bewildered spectators. One Brownie stood beside a box that looked about a foot high and ten inches round. He was so much taller than the box that he leaned gracefully upon it, resting a hand on its top. Then he walked away a few feet and returned, but during the walk his size had so decreased that he opened the side of the box and stepped into it. Eight of the Brownies at one time appeared to sit on one ordinary chair.

The possibilities for the production of fairy plays for the entertainment of children appear to be practically unlimited, and it is intended to present *Cinderella*, Jack the Giant Killer, Little Red Riding Hood and the like. The first public production will be made on a large scale at the Pan-American Exposition in Buffalo next Summer.

Among the spectators last Tuesday were George B. Russell, H. S. Hanaford, Archie Gunn, J. A. Connelly, P. A. Ryan, and Dixie Hines. The party were entertained by the professor and his manager, L. M. Rich, and then Mr. Russell entertained them at his Park City Theatre, where Corse Payton's Comedy company played *My Kentucky Home*.

ALICE NEAL.

Alice Neal, the original of the portrait on the first page of *The Mirror* this week, recently appeared here in support of Ad. Behan, as Lady Olivia Vernon in *Sweet Nell* of Old Burg. Although scarcely out of her teens, Miss Neal has had four years of stage experience, and by reason of her beauty and earnest artistic endeavor has risen rapidly in the profession. Her personality and her temperament fit her admirably for high comedy, and in that line of work she has achieved her most notable successes.

Miss Neal is by birth a Southerner, but when little more than a child she went to live in San Francisco. There she had the good fortune to meet Mrs. Robert Louis Stevenson, who had then just returned to America after the death of her distinguished husband in Samoa. Mrs. Stevenson became deeply interested in Miss Neal and provided for her education in Boston. As the protégée of the great novelist's widow she came in touch with many literary celebrities and enjoyed splendid opportunities to develop her natural inclination for books and art. During her leisure hours she has acquired a wide knowledge of books, and the library that she has already accumulated contains many treasures.

After finishing her education in Boston Miss Neal appeared as a reader and elocutionist, and soon afterward made her debut as an actress. During her short career she has been a member of the Schubert Stock company at Troy, N. Y., and the Milwaukee Stock company, and she has played important roles on the road in Shenandoah and Brown's in Town. Her impersonation of Lady Olivia this season has been highly praised in the press, and has advanced her to a considerable degree in public favor.

JAMES YOUNG'S "SCOP."

James Young, the American actor, who is now a member of Sir Henry Irving's company at the Lyceum Theatre, London, recently gained distinction by stepping temporarily into the field of journalism and making an important scoop over the entire British press. Mr. Young was resting at the Isle of Wight when the transport *Canada*, bearing Lord Roberts and his staff, came into the harbor direct from South Africa. The newspaper instinct, which Mr. Young inherits from his father, prompted the actor to become a special correspondent for an hour. He engaged a launch and raced with the reporter of the *London Daily Mail* for the ship. He came out second best in the race, but by chance was the first to encounter Lord Roberts on the deck and was the first person in England to shake hands with the returned soldier. Mr. Young had his camera with him and gained permission to take several pictures of Lord Roberts with various officers of prominence who were on board. These pictures Mr. Young hastily took to London and disposed of to the foremost English illustrated papers, in which they have since been reproduced.

A PROPOSED THEATRE-TICKET LAW.

The first of the bills pertaining to box-office prices made its appearance last week in the Assembly at Albany. It was introduced by Mr. Fitzgerald, and amends the Penal Code by providing that "a person who occupies, manages or controls a building, park, inclosure or other place open to the public generally at stated periods shall cause to be printed or stamped in a plain and conspicuous manner upon any ticket, token, contract or other paper or writing, entitling or purporting to entitle the person whose name appears thereon, or the holder or bearer thereof, to entrance upon such premises, the box-office price of such ticket, token or contract or paper or writing. A person violating the provisions of this chapter shall be guilty of a misdemeanor." The act is to take effect Sept. 1, 1901.

HILDA CLARK ILL IN KANSAS CITY.

Hilda Clark was unable to leave Kansas City with The Bostonians, and spent last week at the Centes House there with an injured knee in a plaster cast. She moved about only with the aid of crutches. Her physicians hoped that she might rejoin the company in a fortnight, and declined to permit her to try to resume her work before then, as she wished to do. Miss Clark's mother and her sister, Cora Clark, are with her.

A NEW JEWISH PLAY.

The three Jewish theatres in the Bowery—the Thalia, the People's and the Windsor—are enjoying this season a period of unusual prosperity, and perhaps more than ever before their productions are regarded with interest by those who dwell beyond the boundaries of the ghetto. In the audiences nowadays are to be seen many playgoers whose faces are more or less familiar in the Broadway theatres, and it is by no means an uncommon thing for the Yiddish players to face two or three of the first-night critics of the New York press. To any one honestly interested in the drama a visit to these theatres will afford pleasure and profit, and certainly the experience must tend to broaden one's views and give fresh life to one's appreciative faculties.

The chief theatrical event in the ghetto last week was the production at the Thalia, on Friday evening, of a new play called *The Jews in Brazil*, by D. M. Hermulin, one of the half-dozen dramatists who supply all of the plays for the local Yiddish stage. The audiences at both the Friday and Saturday performances were very large, very enthusiastic, and in appearance rather above than below the average in the "popular price" American theatres. On every side the comments upon the play were favorable. It is a success. By it the author has more firmly established himself in the esteem of Jewish patrons of the drama. Yet this play, which must have required many weeks or months to write, and the production of which demanded the outlay of a considerable sum of money, will be acted for less than a week and will then be shelved—probably forever. It is because of the constant demand for new plays that the three theatres support six playwrights. Their work is entire for the amusement of one comparatively small class in one city. Their hopes rarely venture beyond their own little world. By a failure they lose all in losing the admiration of a few thousand persons, and the plaudits that their greatest successes may win may never be heard beyond the ghetto's walls.

Mr. Hermulin, in this new work, *The Jews in Brazil*, has contrived a play that possesses many of the dramatic qualities that are admired the world over. The story is interesting, the locale picturesque, and there are many situations in the piece that are strong and effective. Cumulative force is, however, lacking. The last half of the play by no means fulfills the promise of the first. The final scenes are given over to pictorial display and paltry action, while the earlier part of the drama moves forward with emotional power and tragic vigor. The action takes place in Brazil, in, it seems, the seventeenth century. Cornelia, the daughter of a rich Jewish merchant, Isaac Zarchi, loves and is loved by Prince Rodrigo, who is supposed to be of Christian parentage, and is a man of wealth and power. Ramiro, a Jesuit, endeavors to make Cornelia his mistress. She refuses, and Ramiro, for revenge, accuses the father, Zarchi, of the theft of a golden casket from the church. By using the dreadful powers of the Inquisition he has Zarchi sentenced to death by burning at the stake, and endeavors to bring about, through an accomplice, the death of Rodrigo. The latter, however, suffers only a wound, and appears in time to prevent the execution of Zarchi. At the last it is discovered that Rodrigo is of Jewish blood, and the final scene shows the wedding of the hero and Cornelia, the heroine.

In setting forth this story the author has employed the methods of nearly all the provinces of the drama. The first act is written in the style of the now popular romantic plays, though several musical numbers are introduced in the fashion of opera. The third act ends with the old melodramatic "span-of-life" situation, in which three acrobats form themselves into a bridge across a torrent of real water. A pair of juvenile lovers—servants of the house of Zarchi—do songs and dances at intervals through the entire play and the last act consists chiefly of a ballet. The scenery used in the production was surprisingly good and many of the costumes were handsome. In the costuming, however, little thought of historical accuracy was shown. The Jesuits wore robes that Jesuits do not wear, and the Brazilian Indians appeared in the buckskin suits and feathers of the Northern tribes of Redskins.

Much of the acting—indeed, nearly all of it—was praiseworthy. Mrs. Kalish as Cornelia displayed fine emotional power. The grief, the anxiety of Cornelia over her father's peril, and her joy over his rescue, were splendidly portrayed by this actress. Kessler was a sturdy, though somewhat pompous, hero as Prince Rodrigo. Moshkewitch was a capital Ramiro, and Blank played the role of the father, Isaac Zarchi, with effective intensity. Liansky and Mrs. Wilensky supplied the comedy in the roles of Raphael and Antonio.

MANILA MANAGER HERE.

Franklin Brooks, of the firm of Finlay and Brooks, proprietors of the Zorilla Opera House, Manila, has arrived in town on a business and pleasure trip. One of the chief purposes of his visit is to secure an opera company for a season at his theatre. Mr. Brooks is sanguine over theatrical and other prospects in Manila.

"The resident population of the city," he said to a *Mirror* man, "is 250,000. Fifteen thousand of these are English and American. Then there are 65,000 troops in the islands, many of them in and about Manila. The city is commercially very active and money is plentiful. The natives and Spanish are fond of amusements and patronize them liberally. As an instance, a Spanish opera company played to \$20,000 in one season. The English speaking people, including the soldiers, are, of course, eager for theatrical entertainment. I can confidently say that a large profit awaits the opera company that I am negotiating to secure. Opera will appeal to all classes, and a season of ten weeks or three months can be played with profit. The tour may easily be continued to Australia, that is only five days distant by steamer, and a stop at Honolulu may be made on the return trip. The traveling expenses of the tour will be heavy, but I think that the receipts will be of such proportions as to insure pecuniary success."

"The recent extension of the closing law to midnight makes it possible, for the first time since the American occupation, to give a complete theatrical performance in the evening. Until lately no persons were allowed on the streets after eleven o'clock, and as the theatres do not open until half past eight or nine, only a short performance was possible. Now that twelve o'clock is the limit, a play or opera can be given complete, and the audience can disperse before the curfew hour."

"The Zorilla Opera House, of which I am proprietor, is the only first-class theatre in Manila. It is also the largest and best equipped playhouse in the Orient. The seating capacity is 1,800. The stage is fifty-eight feet wide. Through the efforts of my partner, A. J. Finlay, a prominent business man of Manila, the theatre has been well supplied with scenery and other accessories and handsomely decorated. H. S. Seymour, who is well known in the profession, is the manager of the house."

Mr. Brooks is also founder and editor of *The Lion*, the leading newspaper in Manila. He is well known in journalistic circles and went first to the Philippines as correspondent of the Associated Press.

NELLIE BAIN'S PROPOSED SCHOOL.

Nellie Bain, who since her retirement from the operatic stage has conducted the Bain Conservatory of Music in this city, is about to embark upon a tour in her classic spectacular extravaganza, *Revolted by the Moon*, for the purpose of raising funds to build a school of music where students may pay their tuition by working in various industrial occupations. The plans for the building are completed, and Miss Bain has carefully outlined the course of study and work. The school training, she believes, will fit young women either for the stage or for domestic life. The enterprise has received the indorsement of a number of well-known philanthropists, and Miss Bain hopes within a year to make her dream a reality. Her entertainment, *Revolted by the Moon*, is of her own devising. Her tour will be under the management of E. P. Rockett.

PERSONAL.



FRANK A. Ferguson, pictured above, wrote the one-act play, *The Ace of Trumps*, in which Rose Coglian and Louis Massen are appearing to unusual favor. Since leaving the editorial chair of the *Saturday Evening Herald*, of Chicago, Mr. Ferguson, who is a native of Boston, has turned his attention to dramatic work. *Wealthy Widow Wiggles*, a three-act farce for St. George Hussey; *Slightly Mixed*, for Edwin Travers, and *Letty's First and Last*, for Beatrice Moreland, are among this writer's other successes. Miss Coglian has a comedy, *Business versus Matrimony*, written by Mr. Ferguson, which she will soon produce.

MILITIKEN. Smedo Militiken has been engaged to succeed Josephine Bell as leading lady with Jefferson De Angellis in *A Royal Rogue*, opening yesterday.

DAWKAY.—Helen Dawkay contemplates an early return to the stage. Her husband, Lieutenant Albert C. Winterhalter, of the United States Navy, has been ordered to service in Chinese waters, and Miss Dawkay wishes to play during part at least of his absence.

MARRIAGE.—Sadie Martinot has secured a new play, *The Marriage Game*, adapted by Clyde Fitch from *Le Mariage d'Olympe*.

NEEDERSOLE.—Olga Needersole is said to be devoting her leisure moments to writing a novel.

LYONS.—Edmund D. Lyons will resume his original role of Nero in Stanislaus Stang's *Quo Vadis* at the Academy of Music for this week.

TITTELL.—Charlotte Tittell (Mrs. Wallace Munro), leading woman of The Prisoner of Zenda company, is seriously ill with typhoid fever in Omaha. While her physicians state that there is hardly a doubt of her ultimate recovery, she will not be able, at best, to rejoin the company before the latter part of February.

ESMOND.—H. V. Esmond is writing a romantic comedy for Lewis Walker.

GREY.—Katherine Grey (Mrs. John B. Mason) is dangerously ill, at her home in this city, with typhoid pneumonia. She was brought home from Pittsburg, ten days ago, by her husband and placed in the care of the best physicians and nurses obtainable. Although still in a very serious condition, it is expected that skillful treatment will soon place her on the road to recovery.

EDOUIN.—Willie Edouin will return to the London cast of *Florodora* next month.

FAVERSHAM.—William Faversham, who has been seriously ill at his home in this city since November, has recovered sufficiently to leave his room. As soon as he becomes strong enough to travel he will probably go South for the rest of the winter.

MAY.—Edna May went Sunday to Lakewood hoping to recover from the attack of grip that rendered her unable to appear at several of last week's performances of *The Girl from Up There*. Miss May's part was played during her absence from the cast by Grace Belmont.

GILLMAN.—Mabelle Gillman arrived from London on Saturday to begin rehearsals for *The Gay Grisette*.

BELASCO.—The English rights to David Belasco's *May Blossom* have been secured by Charles Sugden, who may present the play in London shortly.

JEFFERSON.—Joseph Jefferson has written to the papers to deny a rumor that he means to retire from the stage.

BURT.—Laura Burt returned to town on Saturday after a trip to London, where she secured a new play that she may soon produce.

BREVAL.—Lucienne Breval made her local debut with the Maurice Grau Opera company at the Metropolitan Opera House last Wednesday as *Chimene* in *Le Cid*, and won a distinct triumph.

DRESSLER.—Marie Dressler was a victim of the grip last week, and the Saturday matinee of *Miss Truitt* at the Victoria was omitted because of her illness.

LANGTRY.—Mrs. Langtry has secured a new comedy, called *A Great Lady*, by Laura Troubridge and B. C. Stephenson.

KIDLING.—Rudyard Kipling has written a play, founded on his jungle stories, and called *The Jungle Play*. It is to be produced in London by H. H. H. Cameron.

IRVING.—Isabel Irving has been engaged to originate the lead in the forthcoming production of *To Have and to Hold*.

SOTHERN.—Mrs. E. H. Sothern (Virginia Harman) will be seen this season at a number of special matinee performances of *Camille*, supported by Mr. Sothern's company.

GOODWIN.—Nat C. Goodwin sold last week to Edward H. McDonald and Company the last story dwelling, 35 East Thirty-first street, in this city.

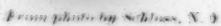
MANTELL.—E. R. Mantell has been ill with grippe, insured by the city.

LA VERNE.—Laurie La Verne, who has been in town, having closed her theatrical season at St. Louis, and who is now on the verge of her own.

GOSSIP OF THE TOWN

ROCKWOOD'S FAMOUS PHOTOGRAPHS.
Three Dollars per Dozen; Eighteen Dollars for
One Hundred. Broadway, 40th St. •••

ROSE E. BLAKE, manager New Elks Theatre Webb city, Mo., plays two shows a week and has done the best business this season of any city in the Southwest Missouri mining district. He has open time, including Sunday nights, during February, March, April and May. * * *



Go-Wanda Mowhawk and the other Indians of The Fleming Arrow company were specially in

MATTERS OF FACT.

at Alexandria Bay, Thousand Islands, N. Y., and the other at Perth, Ont., Canada. The places have been purchased outright, and the title has been presented. The other two being in England, Scotland and London will surely be secured.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The entertainers are Nat M. Wells, comedian; Thomas J. Ryan and Mary Richmond, comedy duo; Linton and McIntyre, in a new comedy sketch called "An Unloving Lover"; Belle Stewart, comedienne; J. Knox Gavin and Jennie Platt, in "The Gypsy Census"; Sophie Burnham, soprano; Hedra and Prescott, singers and dancers; Conway and Held, comedians; the Jeffersons, entertainers; Ada Henry and Henry Frey, in "Capital vs. Labor"; Leaves' marionettes; Marion and Jean, acrobatic comedy duo; the De Muths, dancers; Fred Hurd, conjurer, and the vitagraph.

Keith's Union Square.

Fanny Rice and Marshall P. Wilder share the headline honors. Miss Rice presents, for the first time here, her new play, "The Girl in the Red Dress." Others are the biograph, Charles Wayne, and Anna Caldwell, in "To Boston on Business"; Charlie Case, comedian; Carroll Johnson, monologist; Charlie Vance, singer of comic songs; John C. Bowser, lecturer; Tachow's cuts and dogs; Mlle. Lott, power; O'Rourke and Burnett, dancers; Lou Wells, musical comedian; Lovell and Sisters, dancers; Bicknell, clay modeler, and Marsh and Sartella.

Proctor's Twenty-third Street.

Rose Coghlan, assisted by Louis Massen, in "The Ace of Trumps" heads the bill. Others are Joe Welch, Hebrew character studies; Mlle. Delbos, wire performer; Fields and Ward, comedians; Spencer Kelly, baritone; Lew Hawkins, monologist; Mr. and Mrs. Augustus Neville, in the first production of "How It Ended"; Lizzie E. Raymond, comedienne; the three Barretts, club jugglers; George Mack and Nellie Frobie, comedy duo; Wood and Ray, sketchists, and the kalitechnoscope.

Proctor's Fifth Avenue.

Clayton White, Marie Stuart, and Belle D'Arcy in "Bucky"; Ralph Johnstone, bicyclist, and the Marcel living art reproductions and bus-reliefs are the features. Others are John W. Albaugh, Jr., and company in "Trenton, '76"; three Masagnos, acrobats; Press Eldridge, comedian; Milton Brothers, parody singers; Winona and Banks Winter, singing act; W. E. Baxter, tenor; Montague and Mabel, instrumentalists; Caspary Brothers, jugglers; Hornmann, magician; Carl Reinhold, sand painter; Connors and Beattie, comedy duo, and the kalitechnoscope.

Proctor's Palace, Fifty-eighth Street.

The bill includes the Russell Brothers, Al Leach and the Three Rosebuds in "Examination Day at School"; Mr. and Mrs. Perkins in "Fisher, in 'The Half-Way House'; Lew Sully, comedian; Jane Whitbeck, comedienne; Doherty's poodles; Johnnie Carroll, singing comedian; Martine Brothers, acrobats; Trask and Gladden, dancers; the kalitechnoscope, Lavantine, and the Helstonas.

Proctor's 125th Street.

The entertainers are Lillian Burkhart in "A Passing Fancy"; the Stretor Zouaves, Harry Watson's Comedy company in "The Two Flats"; Jess Vernon, ventriloquist; Talbot and Davidson, in a satire; Leach and Hupp, novelty duo; Frank Urban, musical act; the kalitechnoscope, the Goodman, musicians; Tom Mack, comedian, and the Brownings, comedy duo.

Koster and Bral's.

The bill embraces Ugo Biondi, impersonator; Hope Booth, in new pieces; the Four Colinas, whirlwind dancers; Florence Bindley, musical comedienne; Dixon, Bowers and Dixon, comedy trio; Artie Hall, Georgia con shouter; Tenley and Simonds, Irish comics; Maximilian and Shields, singing comedians; Clover Trio, singers; Jordan and Crouch, comedians; Edna Murillo, comedienne; the Yoozonin Arabs, acrobats, and the Tavery Opera company in a scene from "Il Trovatore."

New York.

The Giddy Throng is continued. In the olio are McAvoy and May, Emma Carus, Lew Bloom, Tenor, and others. A new ballet by Margie called "The Devil's Dance," with Amorita, Lily Brink, and Laura Lynde as the principals, is an added feature.

Hardy and Seamon's.

The Behman Show is the attraction. It includes the four Cohans, John Kernell, Zeno, Carl and Zeno, the Olympia Quartette, Ethel Levey, York and Adams, Ramza and Arno, Caswell and Arnold, and Falke and Seamon.

Weber and Fields.

Lillian Russell, Fay Templeton, David Warfield, De Wolf Hopper, John T. Kelly, Weber and Fields, and the merry chorus continue to present "Fiddle Dee Dee."

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Matt Flynn's Big Sensation company moved down from the Eighth Avenue for the week.

LONDON.—The Little Egypt Burlesquers entertain this week.

MINER'S EIGHTH AVENUE.—W. R. Watson's American Burlesquers offer the week's bill.

OLYMPIC.—The Oriental Burlesquers are billed for the week.

DEWEY.—Phil Sheridan's City Sports company is here this week. The bill includes Brandon and Claire, Magnolia Trio, Craig and Audell, Mark and Kitty Hart, Kitty Wiley, and the Josella Trio. The living pictures are a permanent feature of the house.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Canfield and Carleton were the stars of the bill, and it is needless to say that they kept the audience in a state of great hilarity throughout their act. Miss Carleton sang "My Black Pearl" in the glow of a red calcium and the song scored a big hit. Flora Moore made her

reappearance after a long absence, and repeated former successes. She sang two good old-fashioned Irish songs and did some neat dance steps, after which she recited "Kelly's Dream" with excellent effect. Loney Haskell worked himself into a perspiration, telling his stuttering jokes, and succeeded in winning a good many laughs. He uses a great variety of dialects. Walter Talbot and Abbott Davidson were seen for the first time in this city in their new act, John De Kisky and Henry Irvin in "The Vaudeville." Their make-ups are very funny, and the contrast between the two men in their provocative of laughter. The act is made up of songs, gags and travesties, all of which are well done. The new team created a very favorable impression, and should have no trouble in filling their time to advantage. Macdonald and Martell appeared in a new sketch, called "Her Sister's Room," which is one of the neatest things of its kind seen here in a long time. If the players would throw themselves into their work with a little more abandon the sketch would be greatly improved, but as it is they are extremely satisfactory. Their songs have been carefully chosen and the words have been altered to suit the action of the sketch. Mr. Macdonald has a very sweet and sympathetic voice and sings with expression, and Miss Martell supports him very acceptably. James W. Bingham, the ventriloquist, put on an entirely new act, which he called "Bingham's Grocery Store." Mr. Bingham is made up as a typical old storekeeper and manipulates his figures from behind the counter. He has special scenery and all the accessories necessary to complete the picture of a country store. His figures move amusingly and some of the tricks he puts them through prove that he has expended much time, thought and money on the act. He will probably reap his reward in an increased salary, as the act is certainly far ahead of his old one. Others on the bill were Frank and Don, Mack and Armour, Kohl and Barney, Exeella and Heath, Satsuma, Sharpley and Darling, Charles Millman, and the vitagraph.

KEITH'S UNION SQUARE.—Bella Fox pleased her faithful admirers by singing some of her old favorite songs. Tachow's wonderful troupe of cats and dogs filled the children with delight, and some of the older folks sat up and watched the antics of the well-trained animals with much pleasure. The Quaker City Quartette sang well and introduced some pleasing comedy business in their latest sketch, "Fun in a Barber Shop." Lew Sully played a return engagement and repeated the big hit he made here a few weeks ago. He ought to try to fix up some new material, if he wants to keep up with the procession. Harry C. Stanley and Doris Wilson made a pleasing impression in "Before the Fall." Max Cincinnati, who has been away for some time, did some very neat tricks in the juggling line. C. W. Littlefield imitated chickens, ducks and prima donnas and finished with a funny travesty on the woes of a bachelor who is trying to sew on a button. Daisy Louise, dancing, with her wonderful top notes, won unlimited applause and encores. She has changed her repertoire somewhat, but still sticks to the good old Scotch songs. The Sisters Coulson did a remarkably graceful skipping rope dance, and other things that won approval. Others on the bill were O'Brien and Havel, Riley and Hughes, Carrington and Holland, Morton and Elliott, and the Bates Musical Trio. The biograph and stereograph were retained.

PROCTOR'S TWENTY-THIRD STREET.—Mlle. Delbos, who was especially imported from Paris by Mr. Proctor, presented an act different from any ever seen before in this country. She is a wire performer, and does her turn on a thin cable stretched across a frame which turns on wheels in the centre. At either end is a finely caparisoned horse, and while the animals walk around, carrying the frame to revolve. Mlle. Delbos goes through a series of evolutions on the wire using only a Japanese parasol as a balance. At the finish the horses are urged into a trot, and the artist retains her position on the wire, although the task is quite difficult. The act is very novel and held the attention of the audience to the end. Clayton White, Marie Stuart, and Belle D'Arcy kept the house in roars with their favorite, "Bucky." Cushman, Holcombe and Curtis were equally successful with "The New Teacher." Miss Cushman's singing was a special feature. Jane Whitbeck sang a new song about the tricks of cab drivers that made a hit, and her other offerings were also well received. Johnnie Carroll's caricatures were much appreciated. Winona Winter pleased the women and children with her "cute" specialty, in which she was assisted by Banks Winter. Jess Vernon's dummies were made the mediums of some good work in the ventriloquist line. Press Eldridge told his "widow" gags and sang some songs with success. The bill also included the kalitechnoscope, the Goodman, Fyne and Pandy, Trask and Gladden, Castellar and Hall, Professor Dodd's dog, and the stereograph.

PROCTOR'S FIFTH AVENUE.—Some new subjects were added to M. Jean Murell's living pictures and Papinto continued to win approval for her excellent dances. Much laughter was caused by the antics of Harry Watson in "The Two Flats," in which he was assisted by Alice Huchings, Ed Edwards, John Fort, Ethel Montrose, and Lisle Bloodgood. Sager Middleley and Gertie Carlsle scored their usual hit in the juvenile sketch, "After School." Mr. and Mrs. Perkins Fisher were very amusing in the rural sketch, "The Half-Way House," for the writing of which Ezra Kendall now gets due credit on the programmes. Charles E. Ward won immediate favor and many encores for his new songs. Linton and McIntyre were entirely successful with their lively skit, "A Doctor's Patient." Howe and Scott, the Newsy Troupe of Russian dancers; the Brothers Marline, Frank Urban, musician; Gerlier and Wood, hoop-rollers; Paley's kalitechnoscope and the travel views were also in the bill.

PROCTOR'S PALACE.—Through an oversight the review of the previous week's bill at this house was omitted from last week's MIRROR. The debut in America of Mlle. Delbos and the presentation of a new sketch called "Lady Betty's Highwayman," by John W. Albaugh, Jr., and company were the features of the bill. Mr. Albaugh's sketch proved pleasing and Mlle. Delbos drew attention by reason of the novelty of her act. The rest of the bill was as good as usual. Last week Tom Nawn and his wife and daughter in their new sketch, "Pat and the Genii," were the headliners. Mr. Nawn's artistic portrayal of a well-known Celtic type deserves unstinted praise. The act is original and well put together and is interesting as well as mirth-provoking. Ida Van Sichen, assisted by Wallace Campbell, presented "A Sporty Education" successfully. Carroll John and sang comic songs melodiously. George H. Thomas and Flossie Allen, in an illustrated song act, made a solid hit. Miss Allen does the sing

ing and does it well. She makes three changes of costume and works with a spot light, all of which help to make the act a little better than the average. Ralph Johnson proved himself an expert on the wheel. The Three Masagnos' acrobatic efforts gained them plenty of applause. Adele Purvis Chari was also well received. M. Cloud and Melville, Hornemann, Caspard Brothers, Tando, the views of travel and the kalitechnoscope were the other entertaining features.

KOSTER AND BRAL'S.—Marie Tavery, Jules Perrot, and M. Veron presented a scene from Faust with much success. All three are trained singers and rendered the music of the famous opera with fine effect. Special scenery, costumes and light effects were used. Louis A. Simon, assisted by Caroline Cooke, Robert Gemp, and Walter Lee, caused plenty of laughter in W. M. Cressy's sketch, "The New Coachman," which was well received. W. H. Windom and the Blackstone Quartette made a big hit with their songs. Mr. and Mrs. Dan Hiatt were seen in a musical comedietta called "An Operatic Rehearsal," in which Mr. Hiatt's latest song, "Say You'll Be Mine," was introduced with good effect. Harry Le Clair made a good old-fashioned hit in his protean specialty, "Blockade and Burns' acrobatic grotesqueries and Annie Hart's vocalism continued to please. Others in the bill were Scott and Wilson, Fox and "Foxy," Morrell and Evans, Lavender and Thompson, and Violet Friend.

PROCTOR'S 125TH STREET.—George W. Monroe in his "My Aunt Bridget" specialty was the top-liner. He proved a big drawing card and "made good." Al Leach and the Three Rosebuds, in Joe Hart's skit, "Examination Day at School," were very successful. Charles E. Sweet's clever pin-playing won him unstinted applause. Lew Hawkins attended to the black face portion of the entertainment satisfactorily. Montague and West's pretty musical act was greatly appreciated. Sanford and Hinesel attempted to do a tierman comedy act without much success. May Evans, a whistler and imitator, exhibited unusual talent and ability. She goes through her work in a quiet, unassuming manner, which goes a great way toward catching the sympathy of the audience. Her act was a decided hit. Carl Reinhold, the Three Barretts, and the kalitechnoscope were the other numbers on the programme.

HURRIC AND SEAMON'S.—Daniel E. Bandmann and company presented, according to the programme, "David Garrick," or, "Only an Actor," comedy in one act, by D. E. Bandmann, as played by him over 1,000 times in German and English all over the world. Mr. Bandmann appeared as Garrick, and was supported by Mrs. Bandmann, Emil Hoch, Rachel Barr, John Baldwin, and Gill Spaydon. Milton and Polly Nobles were very successful in "Why Walker Reformed." The bill also included Manning and Davis in "The Irish Pawnbroker," Florence Bindley, the clever musical comedienne; Howard's dogs and ponies, Alf Grant, Ameta, the four Colinas, and Baker and Lynn.

NEW YORK.—The Giddy Throng continued to please the patrons and the work of Amelia Summerville, Mayme Gehring, May Yoh and others won applause. The olio embraced Emma Carus, Jessie May, Gratton Baker, and William Gould.

WEBER AND FIELDS.—There was no falling off in the S. K. O. business last week, and the songs, dances and humor of Fiddle Dee Dee continued to please.

The Burlesque Houses.

MINER'S BOWERY.—Sam Devere's Own Company moved down from the Eighth Avenue last week and held forth in large business. Mr. Devere was on deck with his own specialty, and the Engstrom Sisters ran away with the artistic honors by their charming songs, and by Little Engstrom's delightfully refined acting of the title role in "The Girl in Black." The Weston Sisters and Mitchell and Cain scored, too, and the olio was first rate.

LONDON.—The High Rollers entertained large houses.

MINER'S EIGHTH AVENUE.—Matt Flynn's Big Sensation company diverted West Side attention last week.

OLYMPIC.—Abe Leavitt's Rentz-Santley company moved up to Harlem last week with their customary success.

DEWEY.—T. W. Dinkins' Utopians gave a rather pleasing entertainment. Two burlesques, "In Grand Utopia," by G. T. Smith, and "Wanna May and Co.," by T. W. Dinkins, gave the various members of the company a chance to show to advantage. In the olio were Nellie Sylvester, Klein and Clifton, Whiting and Whiting, the three Hickman Brothers, Frobel and Eugene, and O'Neil and Perry. The Irish comedian of the last named team is strongly advised to omit his frequent mention of the belly, as it detracts greatly from an otherwise funny if somewhat rough act. The living pictures continued their successful run.

JUAN CALLEDO IS A HAPPY MAN.

Juan Calledo, the wire performer, is wearing an unusually broad smile just now and is busy accepting the congratulations of friends. The cause of his happiness was the arrival on Monday, Jan. 14, of a twelve-pound baby girl. Calledo is justly proud of his record as a father, for the latest addition to his home circle is the seventh in six years and four months. He was married on Sept. 2, 1894, during his first engagement in this country, to Carmen Amoros, a native of Madrid, and a member of one of its most distinguished families.

Ten months after their marriage the stork brought them a pair of twin girls. On Sept. 15, 1895, another set of twins, a boy and girl, were born in London. The family returned to America, and on Nov. 14, 1897, a boy weighing ten and a half pounds arrived. On July 16, 1899, another boy was added to the list, and the latest, born last week, has filled the father's cup of joy to overflowing. The names of the babies in the order of their age are Juanita, Antonia, Carmelita, Leon, Juan Antonio, Jr., Armando, and Amelia.

In these days, when flat-owners make rules barring children, and when large families are a rarity, it is a pleasure to record the genuine enthusiasm of Calledo over his rapidly increasing collection of interesting children. He visited the Madison office yesterday, and the joy expressed in his face as he told of his lots was intense and unfeigned.

WHILE RATS TO ADMIT WOMEN.

The proposition to admit women to membership in the White Rats was favorably acted upon at the meeting on Sunday evening last. It was decided that the female members will be known as "Ratlands." The first women admitted were Lillian Russell, Jennie Vennans, and May and Flo Irwin, who were chosen by a unanimous vote. Over two hundred applications from vaudeville of the gentler sex are now on file, and will be acted on in due time. The Rats now have a total membership of 508 and a bank account of \$29,000.

I. NELSON DOWNS' BOOK.

"Modern Coin Manipulation" is the title of a new book recently published by I. Nelson Downs, who styles himself "King of Koin," and is well known to the patrons of vaudeville of both hemispheres as a very skillful performer, using only silver coins to deceive the eyes of the spectators. Mr. Downs' book contains a complete description of his coin tricks, so that any one with the proper amount of practice can become an expert performer. The book is illustrated with 150 pictures, including fifty half-tones.

GOOD VOCALISTS.

As a matter of fact, Mr. Eckert and his dainty helpmate furnish much of the solidness of the bill. They are both good vocalists. Mr. Eckert is a fine performer on the piano, and there is hardly a prettier stage setting in use.—Atlanta Constitution.

A CLEVER COMEDIAN.



From photo by Feinberg, N. Y.

JOE KENTON.

Above is a picture of Joe Kenton, who, in conjunction with his wife, Myra, and his little son, "Buster," has been scoring a big hit in the leading vaudeville houses of the country in a grotesque acrobatic comedy act called "The Man with the Table." Through the kindness of Tony Pastor the Kentons got a good chance to show their specialty, and Mr. Pastor was so pleased that he booked them for several return engagements. They afterward played the Proctor circuit with great success, and for the past few weeks they have been delighting audiences in the West with their act.

"The Man with the Table" is a brisk, lively comedy act, different from anything in the same line now before the public. It does not depend upon dialogue, though it is by no means a "dumb act." There is just enough gingersy repartee to emphasize the merit of Mr. Kenton's acrobatic work, which is very amusing. The act embraces eccentric acrobatic dancing, innumerable funny situations, and concludes with an extremely diverting series of tricks, done by Mr. Kenton with a table and chair.

Mrs. Kenton is a clever soubrette, and young "Buster" is proving himself a worthy follower in the footsteps of his parents. The Kentons will soon begin a series of return engagements in the East.

KEITH'S SEVENTEENTH ANNIVERSARY.

On Tuesday, Jan. 8, K. F. Keith celebrated the seventeenth anniversary of his entrance into the field of theatrical management. He began in a modest way in Boston and ever since has advanced, until to-day he is a very wealthy man with an enviable record as a manager. To him more than to any other individual, is due the extreme popularity of vaudeville in this country. He has educated the public to a liking for the continuous performance, and he has trained the performers into giving an entertainment that pleases without offending the most fastidious. Cleanliness, in every sense in which the word may be used, has always been Mr. Keith's watchword. Not content with a careful supervision of the songs, words and gestures used by players in his employ, he spends many thousands of dollars each year in soap, scrubbing brushes, brooms and white paint, so that every portion of each theatre under his direction is always without the shadow of a blemish.

During the years he has been in business Mr. Keith has paid out several millions of dollars in salaries to performers. His efforts to popularize vaudeville have cost him dearly in one way. The actors have not hesitated to raise their salaries on him, year by year, until they have become almost too expensive to handle. Teams who in 1883 were very glad to get \$20 to \$30 a week are now drawing from \$200 to \$500, and even more. They have reason to thank their stars that Mr. Keith conceived the idea of the continuous performance, and that he succeeded in gaining and retaining the confidence of the public for so many years.

THE MAUDE CASWELL COCKTAIL.

There be cocktails and cocktails, many fatal but most of them alluring. Yet it has remained for Maude Caswell, the acrobatic girl, to declare "the limit" in this line of gentle doses. The Baltimore Telegram publishes this recipe for the Maude Caswell cocktail: "Use a mixing glass and place therein a piece of ice, to be followed by two dashes of Angostura Bitters, then half a finger of Plymouth gin and another half finger of Italian vermouth. To this add a piece of twisted lemon peel and two dashes of creme de menthe, and serve the whole in a small bar glass with ice water on the side." The attention of the author of that immortal classic, "The Bartender's Guide," is directed to this incomparable mixture.

THE JOHN ROBINSON YEAR BOOK.

The Year Book of the John Robinson Circus for 1900 has just been issued. It was edited and compiled by Captain F. B. Wilson and published by Wilson and Gossley. The book contains half-tones of everybody connected with the circus and matter of much interest to those who follow up the tent show branch of the profession.

JOHANNESBURG THEATRE TO REOPEN.

American performers who have been looking forward to an engagement in Johannesburg, South Africa, will be glad to hear that the Empire in that city will be reopened late in March. The London Music Hall's Johannesburg correspondent is authority for the statement. He writes that \$7,500 will be expended for improvements and the seating capacity will be increased from 650 to nearly 1,000.

BERNARD RETURNS TO WEBER AND FIELDS.

Sam Bernard last week signed a contract with Weber and Fields for the next two years, the inducement being a salary that could not be resisted. The contract takes effect at once. Mr. Bernard will appear in "The Girl from Up There" for the rest of this season, and next Fall he will have a prominent part in the burlesques at the music hall, replacing David Warfield, who is to go starting in a new play by David Belasco.

THE ENIN' ACTE ANNUAL.

The London Enin' Acte Annual for 1901, which came to hand last week, is a splendid number of that always interesting publication. Besides a number of well-drawn cartoons there are bright poems and stories by well-known professional writers. The advertisements are very numerous and prove the popularity of the Enin' Acte beyond question.

VAUDEVILLE

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AN ORIGINAL MONOLOGIST—DELIVERING ORIGINAL MATERIAL IN AN ORIGINAL MANNER.

FRED NIBLO

"The American Humorist."

After twenty pleasant and successful weeks under the management of Mr. James Hyde, I will retire from "Hyde's Comedians" and "play dates" after Jan. 28.

NEXT SEASON OPEN FOR VAUDEVILLE OR FARCE COMEDY.

Address care Mirror, or White Rats of America.

The Rural Stars, DANNY MANN, ARTHUR EARLE AND DOLLY MANN NEW HAMPSHIRE FOLKS.

Is a brand new ALL COMEDY ACT. A scream from start to finish. Real Characters. Real Rural. Rural Songs, Rural Dancing. A Warm Opening. A Hot Finish. Nothing like it in Vaudeville.

HIRAM, HANK and MANDY.

All Agents, and White Rats of America, will represent this act.

Note—Having joined hands with Mr. Arthur Earle (late of the American Comedy Co.) we are prepared to give you the brightest, best and most original rural act of the 20th Century.

DAN and DOLLY MANN, AND ARTHUR EARLE.

HARRY WALTERS

THE HEBRAIC COMEDIAN.

A guaranteed success throughout the South. Coming here soon. Open for dates April 29, 1901.

En route, Terry McGovern's Bowery After Dark Co., or Dramatic Mirror.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

WINTON and McGINTY

Re-engaged everywhere. Why? Because it's something new in America.

Best wishes to McGinty and self for a prosperous New Year.

Brooklyn: Mack Hall, Society and Keith Circuit to follow.

DANGER!

With Great Lafayette Show.

STINE & EVANS

Presenting WANTED, A DIVORCE.

By J. J. J. GIBBINS, Esq.

"JESS" DANDY

I HAVE SINNED!!

To those who may be interested I would state that my crime consists of having played Boston Under Hall, Dec. 31, 1900; Jan. 5, 1901, and in consequence my contracts with the R. I. Keith Circuit dated April 15, May 29 and 31, and June 29, 1901, have been cancelled.—Worship ye, who would not be served likewise, at the proper shrine.

All Agents.

"JESS" DANDY, Tremont, N. Y. City.

"There is but one."

ETTA BUTLER

"The only American Mimic."

So say the leading critics.

MR. and MRS. JIMMIE BARRY

Burke and Chase Vaudeville Co., as per route.

This week—Wonderland Theatre, Detroit, Mich.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

330 Chicago Opera House Bldg., Chicago.

MR. and MRS. ARTHUR

SIDMAN

"YORK STATE FOLKS."

"Course I may be sort o' biased,
But I allus have contended,
That the nubble part o' York State
'S where the Lord at first intended
Plantin' Eden."
—Charles Newton Hood.

SPRING OF 1901—BIG PRODUCTION.

THE CHARMING MIMIC,

VIOLET DALE

"A young artist who won immediate recognition, deservedly, too, was Miss Violet Dale, who sang and danced most delightfully. Miss Dale wore a gown of novel design and attractiveness and looked charming."—Philadelphia Inquirer, Dec. 11.

"The perfect mimic, Violet Dale, now at Keith's gave several successful imitations of prominent actors and actresses. Her best imitation was that of Andrew Mack."—Inquirer, Dec. 11.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

101 STRAND, W. C.

George W. Monroe

IN VAUDEVILLE.

Address Robt. GRAF, care St. James Building, New York.

MR. and MRS. JOE KEATON

THE MAN WITH THE TABLE.

Booked by LITTLE WINTER, the smallest comedian in the business comedy creation in Vaudeville, introducing eccentric, acrobatic, grotesque comedy, dancing and singing, concluding with the funniest routine of Table and Chair comedy before the public to-day. Would sign with any reliable show for season 1901. All time open commencing April 15. Vacation address: 621 E. Seventh, Terry, Oklahoma.

Regards to Harry Von Tilzer and "Oh, Oh, Miss Phoebe," Terry and Elmer, the Man with the Comedy Book, and Mr. Charlie Thardo, the Man with the Sap.

JOSEPHINE GASSMAN

AND PICKANINNIES.

Booked solid until next August.

MR. and MRS. GENE HUGHES

PRESENTING A MATRIMONIAL SUBSTITUTE.

OPEN TIME, APRIL 22 AND LATER.

Address care White Rats of America

MR. and MRS. HARRY

THORNE

Formerly WILLET and THORNE.

AGAIN A HIT AT THE GRAND OPERA HOUSE!

Front rank honors were justly accorded to Mr. and Mrs. Harry Thorne and company for their capital comedy skit called An Up-Town Flat.—Evening Bulletin, Phila., Pa., Jan. 13, 1901.

An Up-Town Flat, by Mr. and Mrs. Harry Thorne, is one of the funniest and probably truest acts upon the stage.—Phila. Item, Jan. 15, 1901.

Mr. and Mrs. Harry Thorne and company in the well known farce, An Up-Town Flat, acted with their usual force and completely brought down the house.—Evening Telegram, Phila., Pa., Jan. 15, 1901.

CLARICE VANCE,

The Southern Singer.

Address me personally, as per route.

This week,
KEITH'S THEATRE,
New York.

SAR. F. IDA DOLAN AND LENHARR

In a repertory of established successes:

A HIGH-TONED BURGLAR, THE NEW COMER, Etc.

JOSEPH HART

AND—

CARRIE DEMAR

ARTIE

THE ORIGINAL

HALL Georgia Coon Shouter

KOSTER & BIAL'S—THIS WEEK.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Presenting Bill Toddle's Reception

FRED NIBLO

"The American Humorist,"

"To Wologue right,
Keep at it day and night;
Sever for a moment can you shirk."

It's easy enough
To tell a lot of "stuff,"
But 't's the brain behind the tongue that does the work."



THE 4 HILLS

Hartons' VOYAGE EN SUISSE CO. En route.

9th Week and Big Success.

This week, McVicker's Theatre, Chicago, Jan. 27. Harton's Theatre, St. Louis.

Home address, 263 E. 11th St., N. Y. City.

Bringing Sons of the Desert.

SIE MORAN DEN ALL'S

32 Union Square, N. Y. City.

TOOZOONIN ABS

No number," "Pipe-Clippers," "The World's" "glimpses," "I could read" "magazines."

The American had meant to meet at 10 o'clock, but she slipped up in The Doctor's Ward Room, as it was called, on Dec. 22 that also happened to be a grand night for large business. She had seen Miss Taylor on either side of the company, exchanged the usual greetings.

Good misadventure! The doctors playing at an hour or more of their own time at Ward's Opera House, January 1906, and experienced people for the first time in a new company, during the winter season.

Banner that day, I dropped at Corning N. Y., where Manager Henry J. Corning has immediate time open at the Corning Opera House.

The Chicago State Theatre, which features with the Le Vagabond in Sunday and Monday last secured weekly.

In February and March, the representative repertoire, and made good use of the time of the Empire Theatre, Globe Theatre, and the comedy of dependent on vulgarism can give some idea of Reginald Parker Mond, who this evening, two French songs, operas of others much shorter than the

The Park Theatre, Manchester, N. H., opened on Jan. 6 and 18 29 opened to the best advantage.

Mrs. E. S. Spooner, Edna May Spooner, and Mrs. A. and Roy N. Harris, of San Francisco, have arranged a box at the Metropolitan Opera House intended light to hear Nordica and Selma Hotka.

Edith Kingsley, who originated the part of Topsy the singing maid, in An American Gentleman and having it successfully, does a taking ten-minute act which should win in Louisville, Miss Kingsley is pen to Kern after May 1.

Troy, Conn. has a new opera house, The Leland, with a large seating capacity, and J. B. Kennedy as manager, who wants attractions for February and March.

A reputable, energetic manager is wanted by William Knickerbocker, care of the Madison Medical Company, to exploit a romantic play of the fifteenth century.

Harrison J. Wolfe, late leading man with Whitney and Knowles' Quo Vadis, and a star in such modern and legitimate drama, will consider offers for about this season. He may be addressed at 212 East Thirty-fourth Street.

Knox Wilson has been credited by the press with one of the laughing hits of The Burgomaster at the Manhattan Theatre. One critic pronounced his performance "the feature of the evening."

Alycene, the dancing instructor, includes some of the most prominent artists before the public among his pupils. His splendid academy building, at a first floor of the Grand Opera House Building, at Eighth Avenue and Twenty-third Street.

THE UNITED STATES MARINE BAND.

By special act of Congress approved March 3, 1899, the Marine Band was designated as the National Band of the United States, or the President's Band, and augmented to seventy-five men, including the leader. W. A. Saterburg, who was commissioned as a first lieutenant. With the consent of the President and of Secretary Long the United States Marine Band will make a short tour after the President's inauguration, of the principal musical centres, commencing about April 18. Any Whittier dramatic soprano, has been engaged as the soloist. The tour will be under the management of Howard Paw, who has conducted the tours of the principal bands in this country.

THE NEILL COMPANY.

On the back page of THE MIRROR this week will be found a reproduction from a flash light photograph of the audience that gathered to welcome James Neill's lecture company to the York Theatre, Buffalo. It is a picture that no doubt excited pride in Mr. Neill, as it might have excited envy in managers that played against him on the night of its taking. There are given in connection with the picture notices of the Buffalo newspapers in praise of the work of the Neill company.

DIED.

BURNHAM—VERNA—Frederick K. Burnham and Lucille Verna, in Washington, D. C.
DANGERFIELD—WILMOTT.—Charles Deland Dangerfield and Estelle Wilcott, at Spokane, Wash.
DANIELS—McDERMAN.—Frank H. Daniels and Olive M. McDermann, at Frazar, N. D., on Jan. 1.
FOSTER—VAN SCHUENACK.—At Buffalo, N. Y., on Jan. 18, by Maria Diehl George H. Foster and Flore Van Schuenack.
GALL—CORNELL.—Willis A. Hall and Elma Cornell, in Chicago, Ill., on July 26, 1906.
HOEFFLER—COWLES.—John Hoefler, Jr., and Cynthia Cowles Cowles, on Jan. 5.
HOUT RALSTON.—V. H. Hout and Lena Ralston, at Lawrenceburg, Ind., on Jan. 11.
KEARSELY—BROWN.—Joseph G. Kearseely and Wade Brown, at Philadelphia, Pa., Jan. 18.
MELLO SATTERLEE.—George E. Mello and Wade Add Satterlee, at Saugerties, N. Y., on Dec. 27.
MILLS—JONES.—Oscar Baker Mills and Leona Jones, in Jersey City, N. J., on Jan. 17.
MITCHELL—VAN WYCK.—At New York city, on Jan. 12, by Rev. Arthur Brosin, William Mitchell and Louise Van Wyck.
SMITH—BIRCH.—George A. Smith and Fannie Birch, in San Francisco, Cal., on Dec. 18.
TAYLOR—BENNETT.—Evel Morgan Taylor and Bessie Bennett, at Patuxent, N. Y., Jan. 8.
WERTHEIMER—EDWARDS.—Emil Wertheimer and Gerome Edwards, in Paris, France.
WHITE—MILLER.—Harry White and Meta Miller, in New York city, Jan. 3.

DIED.

BARBER.—Julius Barber, in Paris, France, on Jan. 17, of paralysis, aged 76 years.
BARTHOLOMEW.—Charles Darwin Bartholomew, in London, Mass., Jan. 7, of typhoid fever.
BEAUNE.—Joseph E. Beauge, in Wilmington, Del., on Dec. 26, of hemorrhage of the lungs, aged 64 years.
BOFANTINI—OLYMPIA Bonfanti, in New York city, Jan. 20, aged 26 years.
CARSON.—Charles L. Carson (Colonel Courier Burton), in London, England, on Jan. 2, aged 54 years.
CLARK.—Lucy Davis Clark, mother of Charles H Day, at Whitteville, Tenn., on Jan. 13, aged 81 years.
COLLINS.—Bernabas Collins, father of Elrie E. Collins, at Sacramento, Cal., Jan. 15, aged 65 years.
CONANT.—Frank W. Conant, at Los Angeles, Cal., on Jan. 5, of consumption, aged 36 years.
CREGAN.—Violet Cregan, at Chillicothe, Mo., on Jan. 2, aged 23 years.
CREHAN.—Mrs. Harriet Crehan, in Brooklyn, N. Y., on Jan. 15, of bronchitis, aged 77 years.
DAVID.—Frank David, in Boston, Mass., on Jan. 16, of pneumonia.
DAVIS.—Kate Davis, in Washington, D. C., Jan. 12, of paralysis, aged 38 years.
EAMES.—Albert G. Eames, in New York city, on Dec. 31, aged 38 years.
FAIRLEY.—Flo Fairley, at Hartford City, Jan. 1, of diphtheria.
FEESLER.—W. R. Feesler, father of Walter Feesler, at Greenville, Pa., on Jan. 6.
FIELDS.—At Denver, Col., on Jan. 8, Max Fields.
FLOWER.—William H. Flower in New York city, Jan. 4.
FOREMAN.—Mrs. Edige Foreman, mother of Grant Foreman, at Upton, Pa., on Jan. 10, aged 74 years.
FREEMONT.—Rella Freemont, at Denver, Col., on Jan. 5, of pneumonia, aged 19 years.
GILLMORE.—Rauch Arthur Gillmore, in Detroit, Mich., on Dec. 24, of pneumonia, aged 24 years.
HENDRIX.—Rachel Hendrix, mother of Blind Boone, in Newark, N. J., on Jan. 12, of spinal trouble.
HOWARD.—At Colorado Springs, Col., on Dec. 29, Nellie Howard.
JACKSON.—At New York city, on Dec. 28, William E. Jackson ("Major Mike").
JACOBS.—Mrs. H. R. Jacobs, in Newark, N. J., on Jan. 16, aged 71 years.
JORDAN.—At Chicago, Ill., on Jan. 9, of pneumonia, Ruth Jordan, aged 22 years.
MARTIN.—John Martin, at Troy, N. Y., Jan. 6, of paralysis.
MORRISON.—Henrietta Morrison, in this city, Jan. 6, of pneumonia.
MORTON.—Earl Morton, at Watkegan, Ill., on Jan. 10, of pneumonia of the lungs, aged 35 years.
MYRICK.—Mrs. S. Sumner Myrick Myrick, at Philadelphia, Mass., on Jan. 10.
NEIRO.—At Chicago, Ill., on Dec. 21, Mrs. N. N. Neiro.
NOAH.—Mrs. Sophie Noah, in New York city, on Jan. 17, of typhoid fever.
RUSSELL.—At New York city, on Jan. 10.
FEELS.—Wm. Feels, father of Walter Feels, at Greenville, Pa., on Jan. 6.
FEELS.—Wm. Feels, father of Walter Feels, at Greenville, Pa., on Jan. 6.

JANUARY 26, 1901

"THE NEW."
CURIOUS SUCCESS.

ADVISING
KATHRYN OSTERMAN

A LITTLE OF THE NEW.
Late with
E. F. FRANTON. **STUDENT and DIRECTOR.**
Address care of MEMPHIS.
HILTON and DOLLY
ABOVE CLOUDS.
WHY WALKER REFORMED
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PLAYS OR SKETCHES
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THE WILLIAMS
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Gambettes, Boys, Burlesque or Opera. Late of Principal Music Halls, London and Paris.
Address MEMPHIS, or Agents
SKETCHES for Vaudeville work.
Generally have one or two on hand.
M. R. LEIDYMAN, P. O. Box 284, Brooklyn, N. Y.

Edward Emunde. Week 16 canceled.—Gaiety (Harvey K. Long, manager): Royal Burlesques 10-12; excellent co.; business good. In the bill were Leslie Taylor, Leslie and Adams, Enalle and Kerwin, Kelly, Bixley and Hughes, Conter and Starr, and the Lozells. A Wise Girl co. 14-16, big house; good olio. In the co. were the Wilsons, Bernard Berenda and Brown, Russell, Palanker, Armstrong Brothers, and Clark and Burton.

BESTOPE, N.Y.—One of the chief features of the Wonderland bill this week is Gertrude Haynes and her Choir Celestial. This comprises a choir of twenty boys, and Jamie Brimey, very soprano of great talent. The setting is beautiful. Others are Mr. and Mrs. Jimmie Barry. In Mrs. Wilkin's Boy; Oscar F. Sison and Ester Wallace; Mabel Fitzche, a native of our city, who proved herself a very clever toe dancer; Almont and Dumont, who present one of the most novel musical acts seen here this season, and the biograph.

KAUASSETTS, MO.—At the Orpheum week 13-15 Fulzora's stars furnished complete satisfaction to a series of enthusiastic audiences. The co. is composed of Kern, the midget, always a favorite; Mr. and Mrs. Arthur Sidman in Back Home, and Polk and Collins in band specialties won applause. Several other features made hits.—The burlesque features at the standard continue to draw small audiences. The Merry Madmen co. was the bill week 12-20. Belle Gordon, the female pig puncher, was the hit of the performance.

SARASOTA, N. Y.—Grand Opera House (Craw and Shubert, managers): A good bill was the general verdict 14-19. Johnstone Bennett, the Tobins, Phelps and Ward, Tom Mac, C. Nugent and co., De Kigny Sisters, Celestion, Zara and Zara, and Gray and Delmo were in the bill. Business large. Week 21-23, Odell Williams, Musical Date, Belle Davis, Goetz and Nelson, Gypsyco and Roma, Wolf and Jones and Walton, Billy Rolley, Lillian Edwards, and Frank McKenney.

NEW BEDFORD, MASS.—Palace: Chalk Saunders, Hall and Clifton, Zanfretta and Maxfield, John Baxter and Miss Wachette entertained large audiences.—Sheedy's New Theatre: This attractive little house will be open 21, with a strong bill including Contright and Lee, The Zaros, Barrett and Learned, Harold Reynolds, John Goss, Patching Bros., Ramsey Sisters and Tom Killean and co. Two performances will be given daily.

LAUREL, N. Y.—Castle (Al. Haynes, manager): The bill of Extraordinary Joanne Griffin, Thatcher, Gorman and Fractor, Madeline Bonnette, Yamamoto Brothers, Eddie Leonard, Barr and Evans, and the biograph. Business good. 17-19: Frank and Lillian Smith, Dick and Alice McEvoy, Flakowski, Jones and Walton, Billy Rolley, Lillian Edwards, and Frank McKenney.

WATER, N. Y.—Star (William Buck, manager): Rose Hill Folio co. 10-12 drew big houses. Specialties by Collins and Collins, Catherine Palmer, Sullivan and Weber, Willard and Wheeler, McFarland and Lee, and Eldon and Hughes took well. Pinkies Vagabonds 14-16. The Four Mignans, Topack and Steele, the Nudes, Lillian Washburne, and Morris and Daly gave specialties. Good houses.

NEWARK, N. J.—Manager Clark of Wald man's presents an unusually strong attraction for the week 14-19, in Rich's Comedians. They are meeting with their usual success. In the olio are Hendrix and Prescott, Barton and Brookes, Fred Xibbs, Musical Coltes, Nichole Sisters, Holloway Trio, Helene Tora, and O'Neil and Tora. Sam Devero Co. 21-26.

NEW BRUNSWICK, N. J.—At the Academy of Music the three Howard Extraneous Company opened its third week 13-19, and played to packed houses. With the exception of new living pictures the programme remains the same as the two previous weeks, with the same people, introducing new songs and sketches.

ROCHESTER, N. Y.—Reno Duke Wells, manager: The bill of this popular house is again being tested this week. The olio includes Elie and Cohen, Binos and Rinos, Abbie Caplaner, Revue Comedy Four, Francelli and Lewis, McAule and Daniels, and Glass Brothers.

ROSELAND, N. Y.—Savoy (Frank G. Mack, manager): Bolan and Lenhart, Fitzgerald, McCaa and Fitzgerald, Bonner, Rhoad's marionettes, Brooks Brothers, Gemma Jewell and Eddie Moran week of 14. A good bill and good houses. Week 21: Ismahel, Mr. and Mrs. Harry Thoren and co., Fallowski, Radio Borlmann, Gayler and Graff and others.

PAYSON, N. J.—Elton (Ben Leavitt, manager): Troubadour Brothers 14-19 to good houses, Washburne and Crawford, Smith and Champion, Nelson, Gilmsenetti and Demenko, Cohen and Gardner, Lew Palmer, Minnie Bell, and Ronald and Merrier, were in the olio and gave best of satisfaction. Harry Bryant's Australian Beatles 21-23.

ELSTON, PA.—Wonderland Otto Root, manager: Gay Buttery Burlesques 10-12 to good business. The Networf Duo is the star feature. Sam T. Jack's Own Burlesque co. 14-16 (return date) to crowded houses. Hoyt and Nell and the Simpsons received merited applause.

WAGONTOWN, MASS.—Park (Shen and Wilton, managers): An entertaining and well patronized bill was furnished 14-19, comprising Bert Coote and co., Alice Pierce, Flood Brothers, Mr. and Mrs. Augustus Nouvelle, Cardouille Sisters, Rita Curtis, Tchernoff's dogs, James Richmond Glendy, and Ada Arnoldson.

LEWISTOWN, NY.—Huntz and Seamon's Bowery Burlesques drew excellent business at the New Buckingham week 14. In the olio were Nora Armar, Farrell-Taylor Trio, Lewis and Elliott, the New York Four and Murphy and Nolan. Irwin's Big Show 21.

GLEN FALLS, N. Y.—Capital (John Donahue, proprietor): For week 14-19 Van Buren and Gray, Richmond and Clements, and Bids Crane pleased Attendance good.

ALBANY, GA.—Imperial (Frank Binney, manager): Same bill week of 14. Good business; co. very good change of bill 21.

Gulick 18.
 1884
 Nov. 14

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

Goodie Van Kull
in The Burgomaster.

KNOX WILSON

Manhattan Theatre,
New York City.

The hit of the evening was his great personal success. — N.Y. Times.

Frederick G. Berger

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Eleanor Franklin

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"CANDY, THE RANCHMAN, in ARIZONA."
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Mrs. Annie Yeamans | Jennie Yeamans
AT LIBERTY.

Address: Hotel Vendome.

JANE KENNARK

LEADING WOMAN—ARIZONA—HERALD SQUARE THEATRE, N. Y.

"It is a thankless part at best, but last night Miss Kennark handled it with so much womanliness and distinction that her performance was one of the successes of the night. She plays without a shadow of affectation and it is a long time since a stranger has won metropolitan applause by such delightful and legitimate work." — *Acton Times* in *Evening Sun*, Sept. 11, 1900.

Estrella, a role that could easily be spoiled by overacting, was given with artful repression of any such tendency by Miss Jane Kennark. — *New York Herald*, Sept. 11, 1900.

Clara Coleman

COMEDienne.

Address: Mirror.

Sedley Brown

AT LIBERTY.

Dramatic Director for three years at Columbia Theatre, Newark.

Beatrice Norman

LEADING WOMAN.

"A STRANGER IN A STRANGE LAND."

AL PHILLIPS—AGNES CARLTON

LEAD

MAN'S ENEMY CO.

With MR DANIEL SULLY in
The Parish Priest.

Permanent address, Actors' Society.

Eastern HUMAN HEARTS.

Western HUMAN HEARTS.

E. LAURENCE LEE

GENERAL STAGE DIRECTOR W. E. NANKEVILLE'S ATTRACTIONS.

At Present, BUD GORDON in THE VILLAGE PARSON.

LAVINIA SHANNON

LEADING LADY.

WOODWARD STOCK COMPANY, NEW AUDITORIUM, KANSAS CITY, MO.

Season 1900-1901

Address: New Amsterdam Hotel, N. Y.

Flora Fairchild

MAVIS CLAIRE in W. A. Brady's SORROWS OF SATAN (Eastern).

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VALERIE BERGERE

ENGAGED | RADAR BUTTERFLY.
CORA & NAUGHTY ANTHONY.

Under the direction of Mr. David Belasco.

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RELATION

FREDERICK G. BERGER, MGT.

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The evening's audience quickly recognized the strength of the impersonation of Dunston Kirke by Edmund Breese, and this talented artist is to be commended for one of the best presentations of this difficult character ever seen since the original production of the play. —Boston Post, Jan. 5, 1901.

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"Altogether the first performance in Buffalo was a great success. The house was full, the play was excellent, the actors were satisfying, the audience was satisfied. There is nothing more to be desired in a theatrical performance."—*ENQUIRER*, January 8th.
"The Neill company was greeted by a very large audience—so large that a flash-light was taken from the stage. That the audience was pleased was attested by the curtain calls after every act and by great applause."
"A noticeable feature of last night's performance

was the excellent work done by the members of the company who had secondary parts. The leading roles are expected to be well taken, but it is seldom that the minor parts are so well presented as to bear criticism."
"Mr. Neill himself is sure to win favor in Buffalo. His interpretation of the leading character in 'A Bachelor's Romance' bears out the reputation which he has made, and his work in other plays will be looked forward to with interest."—*COMMERCIAL*, January 8th.
"The Neill company scored a hit at the Teck Theatre last night before the curtain went down on the last act. James Neill, who had the leading part of David Holmes in 'A Bachelor's Romance,' made a very strong impression on the audience before he had been on the stage five minutes. His acting was clear and clever, and his portrayal of the professor was excellent. The work of every member of the company was meritorious and the production was cleverly staged."—*EXPRESS*.
"The Neill company is a first-class organization. Every member is a finished actor. The play last even-

ing was 'A Bachelor's Romance.' The audience filled every seat in the house, and there was but a single box unoccupied. The audience was very fashionable. Mr. Neill was seen as David Holmes, and he portrayed the role with an ease which indicated familiarity with it."—*TIMES*.
"Buffalo has had various and several kinds of stock companies. There have been
"Leading ladies who could not lead.
"Comedians who could not comedy.
"Tragedians who could not tragedy,
and the case seemed quite hopeless until it was announced that James Neill would come out of the West with his famous company. The Neill company presented 'A Bachelor's Romance' at the Teck Theatre last night and gave a thoroughly enjoyable performance. The character of David Holmes is one which requires most delicate treatment. Mr. Neill gave it this. Not once, by tone or inflection, did he dispel the ideal. Even when his brother tells him that it is he that Sylvia loves, his 'I don't believe it' is measured as if the great joy in the world had not come to him."—*NEWS*.
"When the curtain fell on the last act of 'A Bachelor's

Romance' at the Teck Theatre last night it is not exaggeration to say that the members of Mr. James Neill's company, both individually and collectively, had made a firm friend and admirer of every person in the audience, which filled the house from the orchestra to the last seat in the gallery. It was a hard thing to do—this winning of an audience which was necessarily bound to be severely critical—and consequently all the more credit redounds to the company.
"Interest, of course, centered in Mr. Neill's work as David Holmes. At all times in complete control of himself, with an apparently clear conception of the requirements of the role, Mr. Neill acted with a quiet naturalness and finesse that proved his right to be classed as an actor of splendid attainments."
"A Bachelor's Romance' with Mr. James Neill in the leading role, that of David Holmes, was played last night at the Teck Theatre before an immense audience, and the result was an admirable success. Those in the Neill company seem to be able to act as well as speak lines, and last night's performance could be equaled only by a road company of the very best class."—*REVIEW*.

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